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796.15 Smith
Sixty musical games

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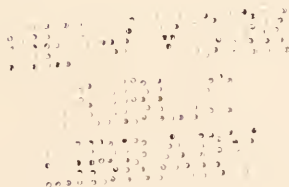
Musical Games & Recreations for Little Musicians

By

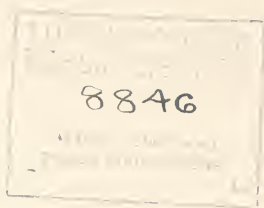
Laura Rountree Smith



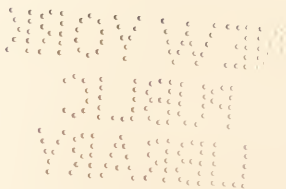
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PREFACE

“HOW shall I present the facts of music to children?”
“How can I make my Pupils’ Recitals interesting?”

IN response to these inquiries, made by music teachers all over the country, the *Musical Games* and *Recreations* included in this volume were written.

CHILDREN love to play games. By making use of the Play Impulse facts learned in play will never have to be taught in more serious fashion. The *Musical Games* give added interest to the meetings of the Music Class, Club, or Recital, and they have a distinct educational value for there are games to teach Time, and Keys, and games to awaken interest in musical subjects.

THE *Recreations* included in this book are in the form of Recital Programs and Plays suitable for any season of the year. They may be given in-doors or out.

THE entire program in each case is complete, as to invitations, suggestions for costuming, recitations and music.

THE children enjoy working up special Recitals and the program is discussed and looked forward to for weeks before it is given.

WE have not overlooked the boys who take part in the Recitals and are given two entire Programs. The *Recreations* include Programs for Special Days, as *Hallowe’en*, *Valentine’s Day*, *Christmas*, *Peace Day*, and a *Folk-lore Program* is also included.

A VOICE from the south says, “Please tell us how to plan a Musical Circus,” so we have *A Circus Day Recital*. A voice from the north cries, “How shall we present music of different countries?” so we include *A Recital of All Nations*.

THE out-door Recitals are planned to keep up the interest in music-study in the vacation.

THAT the *Musical Games* and *Recreations* will meet the requirement of teachers by adding interest to Class Room work and Pupils’ Recitals is the earnest desire of the author.

LAURA ROUNTREE SMITH.

NOTE



The Music Books listed below are referred to in the text and will be found helpful in making up other games and programs.

SONG VOLUMES

| | | |
|---|--------------------|--------|
| FOLK-SONGS AND OTHER SONGS FOR CHILDREN. Edited by J. B. Radcliffe-Whitehead. (Contains 148 songs) | <i>Boards</i> | \$2.00 |
| ONE HUNDRED FOLK-SONGS OF ALL NATIONS (<i>The Musicians Library</i>). Edited by Granville Bantock | <i>Paper</i> | 1.50 |
| | <i>Cloth, gilt</i> | 2.50 |
| THIRTY SONGS FOR CHILDREN (<i>The Half Dollar Series</i>) | | .50 |
| SIXTY SONGS FROM MOTHER GOOSE. By L. E. Orth | | 1.00 |
| POSIES FROM A CHILD'S GARDEN OF VERSES. By Wm. Arms Fisher. (Contains 15 songs with words by Robert Louis Stevenson) | | 1.00 |

PIANO VOLUMES

| | | |
|---|--------------------|------|
| MOTHER GOOSE SONGS WITHOUT WORDS. By L. E. ORTH (Contains 70 little piano pieces) | | 1.00 |
| RHYTHM AND ACTION WITH MUSIC. By Katherine P. Norton (Contains 47 piano pieces) | | 1.00 |
| ALBUM FOR THE YOUNG AND SCENES OF CHILDHOOD. By Robert Schumann. (<i>Ditson Edition, No. 33</i>). (Contains 56 piano pieces) | | .50 |
| SONGS WITHOUT WORDS. By Felix Mendelssohn (<i>Ditson Edition, No. 98</i>). (Contains 49 piano pieces) | | 1.00 |
| | <i>Cloth, gilt</i> | 2.00 |
| YOUNG PEOPLE'S CLASSICS. Vol. I. (Contains 51 piano pieces) | | 1.00 |
| YOUNG PEOPLE'S CLASSICS. Vol. II. (Contains 39 piano pieces) | | 1.00 |
| YOUNG PLAYERS' POPULAR COLLECTION (Contains 51 piano pieces) | | 1.00 |

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Sixty Musical Games and Recreations for Little Musicians

1. GAME OF THE STAFF

(Mrs. Staff carries a large pasteboard card on which are written the lines of the staff, and the treble clef. Each Key carries a card, hanging from the neck by a ribbon. On the card is printed the name of the Key, as C, G, etc. The Sharps also wear a card on which the sharps are printed. Thus, the Sharp who plays with Key of G has one sharp printed on his card; the Sharps who play with Key of D each have two sharps printed on their cards; etc. Any song written in the specified key may be sung. The songs mentioned are from *Folk Songs and Other Songs for Children*. The children form a circle, all joining hands. Mrs. Staff stands inside the circle. The Keys and the Sharps stand outside the circle. The game will begin with Key of C, who has no sharps. Some one knocks and the following dialogue take place.)

MRS. STAFF—Who is knocking at the door?

KEY—It is the Key of C.

MRS. STAFF—Who has come knocking here before?

CHILDREN—It is the Key of C.

KEY OF C—Open the door and let me in,

I, too, will join your merry din.

No sharp or flat comes in with me,

I am just the little Key of C!

CHILDREN—Sing for us with voice in tune;

Then we will answer very soon.

(Key of C now skips about the circle and tries to break in. She sings a verse of *Annie Laurie*. If she breaks in, she and Mrs. Staff change places, and the same dialogue is spoken again. If she does not break in, Mrs. Staff takes up the next dialogue, and Key of G and the Sharp try to enter the circle.)

MRS. STAFF—Who is knocking at the door?

KEY—It is the Key of G.

SIXTY MUSICAL GAMES

MRS. STAFF—Who has come knocking here before?

CHILDREN—It is the Key of G.

KEY OF G—I am the honest Key of G,

I take one Sharp for company,

Open the door, open it wide;

The Sharp and I will step inside.

CHILDREN—Sing for us with voice in tune;

Then we will answer very soon.

(Key of G and the Sharp skip about the circle trying to break in. They sing a verse of *Comin' thro' the Rye*. They must both get inside the circle, or the same dialogue will be repeated. Another way to play the game is: if Key of G gets inside the circle, he may call the Sharp inside. Then Mrs. Staff goes outside, takes the place of Key of G, and calls the Sharp to come out, which he does, and the game continues. If the Key and the Sharp cannot get inside the circle, they seat themselves, and the next dialogue takes place, and so the game continues until Key of A goes inside the circle.)

MRS. STAFF—Who is knocking at the door?

KEY—It is the Key of D.

MRS. STAFF—Who has come knocking here before?

CHILDREN—It is the Key of D.

KEY OF D—Though I take two Sharps with me,

I am the modest Key of D.

Please let me in, I like to play,

Though Father Time is old and gray!

CHILDREN—Sing for us with voice in tune;

Then we will answer very soon.

(Key of D and the Sharps sing *The Blue-bells of Scotland*, and try to break through the circle.)

MRS. STAFF—Who is knocking at the door?

KEY—It is the Key of A.

MRS. STAFF—Who has come knocking here before?

CHILDREN—It is the Key of A.

KEY OF A—I am the noble Key of A;

I like to work as well as play:

May I come in to rest today?

Three Sharps will follow on the way.

SIXTY MUSICAL GAMES

CHILDREN—Sing for us with voice in tune;

Then we will answer very soon.

(Key of A and the Sharps sing *I rode away to Mandalay*, and try to enter the circle. The children usually try to keep the Key and Sharps out, but it may be agreed beforehand that if they are fond of any Key they will suddenly unclasp hands, join in the song, and let the Key and the Sharps enter. To end the game then, the children may sing or play any little pieces in that particular key.)

2. DIALOGUE OF THE STAFF

(Five red ribbons are stretched across one end of the room. They may be fastened at each end to a screen. A little girl wearing a large Clef made of black paper stands in front of the ribbons, on the left. The children representing the Notes carry notes made from stiff black paper, and stand behind the lines. The children should be chosen according to size, or some of them stand on stools, so that the faces may appear in the spaces; the children who represent notes on the lines will hold out their notes in front of the ribbons. The child representing the added line below sits on a stool. The entire scale is represented in this way, and the following dialogue takes place; after which the children may sing the scale and any simple tune.)

CHILDREN in spaces—

If you look now in the spaces,

You'll see little smiling faces!

CHILDREN holding notes on the lines—

On the lines in treble clef,

You'll see E, G, B, D, F.

C—On the added line below,

I sit quite patiently, you know!

D—In the space below you see,

If you look, the note for D.

E—On the first line, E you'll find,

If you have a thoughtful mind!

SIXTY MUSICAL GAMES

F—F you'll find in the first space,
With a rosy, smiling face.

G—Reading up the staff you see,
On the second line is G.

A—In the second space is A—
A pretty tone to sing and play.

B—On the third line you'll find B;
It's very simple, as you see.

C—C is up in the third space;
Can you see my happy face?

ALL—These eight tones within the scale,
We often sing and play;
We'll learn the notes then without fail,
And sing a song today.

(They sing the scale and any pretty little song.)

3. FIRST GAME OF FLATS

The children may have from one to five flats, made of black paper, pinned on their suits or dresses in front. They choose a director, who goes inside the circle which they form. The director points to a child with his baton, and says:

“How do you do? One flat I see;
Come inside, but bring the Key!”

This child runs inside the circle, bows to the director, and says, “Key of F,” then returns to his place in the circle. If the child cannot answer, he runs around outside the circle, hoping to gain admission (that he may return to his place) by answering correctly when any other child fails. The director will call for other Keys in a similar way. The children may skip around the ring, singing, to the tune of *Yankee Doodle*:

Around and 'round and 'round the ring,
The little Flats are going,
And who will win out in the game,
There is no way of knowing.

SIXTY MUSICAL GAMES

REFRAIN.

Merry children all are we,
Smiling now so brightly;
We will pause upon our way.
We bow now politely.
(All bow to neighbors.)

(The song may be used each time, before the director calls for the flats.)

4. SECOND GAME OF FLATS

(The children stand in a line or circle, with Treble Clef inside the circle, or stand facing the line.)

TREBLE CLEF—I have a flat to rent. Who will come and look at it?

CHILDREN—We all will look at it! (They go up toward Treble Clef.)

1st—What a very small flat it is!

2nd—What a very old-fashioned flat it is!

3rd—I should not like to live in this flat.

4th—The rent is a little too high.

5th—What little, low windows the flat has!

6th—There is only room for one person in the flat!

7th—Here comes some one with a key!

8th—It is Mr. F himself. *He* will have to live in the flat!

(Children form a circle, into which Mr. F now steps, carrying a card on which is printed a large flat. The children circle about him, facing outward. While they are singing, Mr. F drops his card behind a child, and when the song is finished the child who finds the card behind him takes the place of the next Key (Key of B flat), and the game proceeds. They sing *Auld Lang Syne* the first time; *Robin Adair*, when the dialogue for two flats is finished; *The Bluebells of Scotland*, when the dialogue for three flats is finished; and *How can I leave Thee?* when the dialogue for four flats is finished.)

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5. GAME OF SHARPS

The children choose a director, who stands inside the circle which the children form. The director waves his baton, points to any child, and says:

“I will choose the Key of C;

How many sharps are there for me?”

The child says: “No sharps for you.” If the child cannot answer, he goes in and stands by the director. The director then says:

“I will choose the Key of G;

How many sharps are there for me?”

The child he points to must say: “There is one sharp for you.”

When a child fails to answer, the director calls on another child.

The director may call for any key in sharps he chooses. (The little rhyme may be varied.)

“I will choose the Key of A;

How many sharps for me today?”

Later, the game may be played by the director's pointing to any child, and calling out quickly, “Key of G,” “Key of D,” “Key of A,” etc. This makes the game very animated.

The children may sing the following every time before a key is called for, where motion is desired:

SONG OF THE SHARPS

(Tune—*Oh, dear, what can the matter be?*)

Oh, dear, what is the melody?

Oh, dear, what is the melody?

Oh, dear, what is the melody?

Who can have hidden the key?

We promised to know all the sharps every morning,

We gladly will answer if you will give warning;

We promised to know all the sharps every morning.

And we'll sing a sweet melody!

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6. GAME OF SHARPS AND FLATS

The children stand in two lines. They all carry banners. On the banners in one line are printed one, two, three or more sharps. The children who stand in the opposite line have one or more flats printed on their banners. The sharps and flats may range from one to six in number. The children now march to and fro singing to the tune of *Comin' thro' the Rye*:

We are happy-hearted children,
Marching to and fro,
And so many useful lessons,
We all have to know!
See our bonnie banners floating;
We will hold them high.
And now "what key has sharps or flats?"
To answer we will try.

(They pause.)

A child from either line says: "I will exchange banners with you," indicating any child from the opposite line. The child he has chosen must say, when he receives the banner held out to him, what key the number of sharps or flats on the banner indicates. If he cannot answer, he hands his banner to some one outside the game, or seats himself holding his own banner, and the game proceeds.

The children should exchange banners and name the keys as quickly as possible. They exchange until the two lines have changed places.

This game should be played in a lively manner. The children stand in two lines again, and march to and fro, singing as before, and choose again. This may keep up as long as desired, or it may be brought to an end by having those drop out of the game who cannot name the key indicated by the sharps or flats on the banner held out.

In this way the game will naturally end when only two are left.

7. GAME OF THE SCALE

Eight children stand in line, to represent the tones of the Scale. Each child wears a letter pinned on his suit or her

SIXTY MUSICAL GAMES

dress, C, D, E, F, G, A, B, C. They stand first in this order, left to right, representing the scale of C. The leader stands in front of the children and says:

"I hold a very little key;
It will unlock a melody.
Oh, who will sing the scale for me?
Come, let us sing in key of C."

Each child names his letter and they all sing the scale. Next, the leader says:

"I hold another little key,
It will unlock a melody,
Oh, who will sing the scale for me?
Come, let us sing in key of G."

The children change places quickly so that they stand with their letters in this order: G, A, B, C, D, E, F, G. The child on the left end must have a supply of letters, so that he can change quickly to complete the scale, as from C to G. This end child will stand still while all the rest change places. The children may name their letters each time before the song is sung, if they like. When they are standing to represent the key of G, the child holding F must call out "F sharp," or any other child in the room will take his place. The game may proceed to the formation of any other scales in like manner, any of the scales being called for in any key. It is good drill for the children to say their letters before singing the scale. In the key of D, they will say D, E, F sharp, G, A, B, C sharp, D; etc. Whenever a child fails to call the sharp or flat after his letter, another child may take his place. The last two lines of verses may be varied to suit the need, as:

"Oh, who will sing the scale today?
Come, let us sing in key of A."

Or another form:

"The key of F appeals to me,
Because it has one flat, you see."

SIXTY MUSICAL GAMES

Or another form:

“Another scale we often sing,
B flat is here, let voices ring.”

The scales may be played very softly on the piano each time, so that the children can get the correct pitches. The keys should be called for in a regular order at first; later any key may be called for. The children will have to think rapidly what letters in the key require sharps and flats.

8. GAME OF WHAT SCALE

The children stand in two lines, waving their arms up and down while singing the following song to the tune of *Humpty Dumpty* from *Sixty Songs from Mother Goose*, by L. E. Orth. They stoop down when they sing “*Over the sleigh goes*,” then rise slowly.

See the notes
Go out for a ride,
Black notes, white notes,
All side by side,
Over the sleigh goes!
They’ll fall without fail,
We will pick them up gently
And make a new scale!

The teacher plays a scale and the child she names must answer, “That is a major scale,” or “That is a minor scale,” as the case may be. The child must answer correctly, or be seated. The children sing their verse again, the teacher then plays another scale, calling on another child, and the game proceeds as before.

Later on, the teacher may ask what scale she is playing; she may train the children to recognize the scales, first by playing them for the children in a regular order, with their relative minors. Still later, she will play any scale she pleases.

When the teacher wishes to bring the game to an end she will play a chromatic scale. It is agreed beforehand that this will close the game.

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9. DIALOGUE OF NOTES IN THE KEY OF C

The children may have letters pinned on their suits and dresses, or each child may hold a small staff drawn on pasteboard. Nine children may take part in the dialogue, every other one, representing Lines, recite at first.

ALL— All the notes on every line
Can be learned if we take time.

1ST CHILD—On the first line letter E
Is as plain as plain can be!

2ND CHILD—Going up the staff you see
Second line and letter G.

3RD CHILD—Learn the notes, and you'll agree
On third line is letter B.

4TH CHILD—I'll do my best, for letter D
On the fourth line waits for me!

5TH CHILD—There's fun for one and fun for all;
Letter F, the fifth line call!

The children representing the Spaces say, together:
If you look in all the spaces,
You will see our smiling faces!

ALL NINE—
Lines and spaces all in turn
Are not very hard to learn!

FIRST FIVE—E, G, B, D, F.

REMAINING FOUR—F, A, C, E.

FIRST FIVE—We think we've learned it all, but no!
Sometimes there's an added line below!
'Tis well that musical things we love,
For lines are also added above!

ALL— There are so many things to learn,
We'll sing and play each day in turn.
We'll learn the notes for lines and spaces,
And always wear bright smiling faces!

10. GAME OF MAJOR AND MINOR KEYS

The children choose a capellmeister (director). He chooses the Major and Minor Keys. Any even number of keys

SIXTY MUSICAL GAMES

may be chosen. The Major Keys go in front, form a circle, and hold up their hands. The Minor Keys march in and out between them, singing to the tune of *Comin' thro' the Rye*:

If a body love a Minor,
Here you have them all;
(Little Minors, larger Minors,
Minors large and small,
Tra la, la, la, la, la, la,
If you want the Key
Of any pleasant little tune,
You'd better call on me!

The capellmeister, who is standing inside the circle, now names any Minor Key, for example, A Minor. The child who represents that key runs to its seat, and the child who represents the Key of C must run quickly, also. If he fails to do this, or fails to recognize that he is the relative of the Key of A Minor, the other children clap him out. If they both find their seats, they may return to their places in the game.

The children who represent the Major and Minor Keys now change places quickly. The Minor Keys form the circle, and the Major Keys march in and out, singing the same verse, substituting the word "Major" for "Minor."

When they pause now, the capellmeister chooses a Major Key, and he and the relative Minor must be seated. The Major and Minor Keys change places every time the verse is sung.

The game should be played in a lively manner. It may continue so long as any Keys are left standing.

II. SECOND GAME OF MAJOR AND MINOR KEYS

The children stand in two lines. The first line represents the Major Keys; and the second line, the Minor Keys. The teacher pins names upon the children's suits or dresses; as, Key of C, Key of A Minor, etc.

The child bearing the name of Key of C runs out of line and says:

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"I am the C Major Key,
What Key will keep me company?"

The child bearing the name of A Minor must run across to the other and say:

"I am A Minor, without a doubt,
As very soon you will find out."

These two children join hands and run to the end of the line; where they hold their hands up while the rest of the children join hands and run under the archway formed by the first two.

They form two lines again, facing each other, and the child bearing the name of Key of G runs out and says:

"I am the G Major Key.
What Sharp will keep me company?"

The relative Minor Key must respond, and the game continues. If at any time a Minor Key fails to respond, the children clap him out, and the Major Key must also be seated.

The game should at first be played by the Keys stepping out in regular order; later any Key may step out and call for its relative Minor.

This game should be played with considerable liveliness.

12. THIRD GAME OF MAJOR AND MINOR KEYS

(The children stand in a circle. The Key of C stands inside the circle.)

KEY OF C—I hear some one knocking.

The children in the circle clasp hands, circle about her, and say:

"Oh, stranger you may go away,
For Mother C is old and gray."

KEY OF C—I am sure I hear some one knocking. I will go to the door myself and see who it is.

Key of C steps outside the circle, and the children go toward the center of the circle, saying:

"We will go dancing up and down,
For Mother C has left the town."

KEY OF C—Here I am back again. Let me in, please, children.

CHILDREN—Round and round like tops we spin.

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Open the door, come in, come in!

(They hold hands tightly clasped, and skip round, while Key of C tries to break in.)

KEY OF C—I have a relative with me—it is A Minor. Please let us come in.

CHILDREN—Round and round like tops we spin,

Open the door, come in, come in!

(Key of C and A minor try hard to break through the circle; if they succeed, the game is ended. If they try several times and cannot get in, Key of C may sing the scale in the key of C, and A Minor may sing the scale in A Minor. Then the children may drop their arms and let them in, and the game may begin again.)

13. GAME OF WHAT KEY?

The children stand in a circle. They choose a visitor to go outside the circle. The visitor is provided with pasteboard cards, on which are printed the staff and from one to six sharps or flats. There is a staff for every well-known key in sharps and flats, and also one for the key of C.

Each time the visitor goes round the ring, she will hold up a different staff.

The children skip round the ring, singing, to the tune of *Yan-kee Doodle*:

Around and 'round the magic ring

Some one is skipping lightly;

We'll face about right merrily,

(face out)

And bow to him politely.

(bow)

REFRAIN.

Who will help us find the key

While we are singing?

As we trip so merrily,

You hear our voices ringing.

The children in the circle pause. The visitor holds up a staff; for example, one with two sharps printed on it, and says: "What key is it?"

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The child in front of whom she holds up the staff must answer correctly, or step inside the circle. If the child answers correctly, he and the visitor change places. The visitor may sometimes ask, "What key is it?" of a child who stands inside the circle. If he answers this time, he may go back into the outer circle. After the question is answered the children face in, repeat their verse, and skip about as before.

The teacher may be the visitor, until the game is well understood.

14. GAME OF THE JOLLY FIDDLERS

This game is to teach the use of the Sharp, the Flat, and the Natural. The children choose three Fiddlers, and say:

We'll choose three jolly fiddlers.
To fiddle all the day;
If we can fiddle as well as they
We'll send them all away.

1ST FIDDLER—I am a jolly fiddler,
I'm sharp as sharp can be.
Come on, you jolly fiddlers;
Oh, who will play with me?

2ND FIDDLER—Though long I've played the fiddle,
My tones are sometimes flat;
I often tumble o'er a rest,
What do you think of that?

3RD FIDDLER—How can a jolly fiddler
Sharp his notes today,
Or play them flat and out of tune?
"Be natural," is what I say.

The three Fiddlers each hold a long stick in place of a fiddle bow, and go through the motion of using the bow when reciting. A card is fastened on each stick. The first Fiddler has a sharp printed on his card. The second Fiddler has a flat printed on his card. The third Fiddler has a natural sign on his card.

The first Fiddler recites his verse and holds his stick so that all can see his sharp. The first child to say, "A sharp placed

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before a note, raises it half a tone," may exchange places with him. The second Fiddler recites his verse and the first child to say "A flat placed before a note lowers it half a tone," exchanges places with him."

After the third Fiddler has recited, holding out his stick with the natural upon it, any child may say, "A natural contradicts a sharp or flat, or restores the single sharp or flat."

The children may change places with the Fiddlers in this way and the game proceeds as before. If violin bows are borrowed for the game, reality is added.

15. GAME OF A BUNCH OF KEYS

The children stand in two lines facing each other. Each child carries a large pasteboard key on which is fastened a letter to denote a Key; as G, D, etc. A child from one line steps out of line, holds up his key and says:

"Sharps and flats come out today,
How many have I, do you say?
All keys unlock a melody,
And I hold up the key of G!"

If he represents another key, its name will be substituted. This child names, by key-letter, a child from the other line, who must tell at once how many sharps the key has, or how many flats, as the case may be. If the child cannot answer correctly, he goes out of the game, and the first child names another child to answer.

Next, a child from the second line steps out, holds up a key and recites the same rhyme, naming a child from the other line, who must tell at once how many sharps or flats his key has. In each case the child named must tell the correct number of sharps or flats in the key called for, or go out of the game.

The game may continue so long as any children hold keys and have not asked their question.

One way to vary the game a little is to allow the children who went out of the game to stand in a line back of the others, and if they can answer for some one who has failed they may come back again into their line. This will make them

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very eager to learn the number of sharps and flats in the various keys.

16. GAME FOR VALENTINE PARTY

(The teacher tells the children they are to come to a Valentine Party, but they must be sure to know the meaning of the sharp, double-sharp, flat, double-flat, and natural sign. They come to the party, and sit in chairs before what is supposed to be the post-office window. The teacher is the postmistress. She passes out cards to the children. On each card is written a sharp, flat, a double-sharp, double-flat or natural.)

TEACHER—All the valentines, I know,
Wait for children in a row.

1ST CHILD—Is there a valentine for me?

TEACHER—Yes, but there is no stamp on it.

1ST CHILD—I have a sharp. Perhaps that will do in place of a stamp.

TEACHER—I will telephone Uncle Sam and ask him. (She pretends to do so.)

TEACHER—He says you may use the sharp if you can tell its meaning.

1ST CHILD—A sharp placed before a note raises it half a tone.
(Teacher hands her a valentine.)

(The next child goes up and a similar dialogue is gone through. If she cannot tell the meaning of the sharp, flat or natural printed on her card the teacher says:

“No valentine has come in yet for you.”

The next child tries until the correct answer has been given. In the end the teacher says some valentines have come through properly stamped, and she passes them out so that no child is neglected. Heart-shaped cookies and lemonade are served for refreshment.

17. VALENTINE GAME

The children stand in two lines. They choose Cupid. Cupid passes between the lines, holding up a heart with notes upon it. He has one heart with a whole-note upon it, one with a half-note, one heart with a quarter-note upon it, etc. Cupid sings to the tune of *The Mulberry Bush*:

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Whom shall I choose for my Valentine,
For my Valentine, for my Valentine?
Whom shall I choose for my Valentine?

For Cupid is a rover.

He pauses, and holds up a heart with a note upon it before any child, who must tell at once what kind of a note it is, or go out of the game.

The children then bow to Cupid, and sing, to the same tune:

This is the way we bow to you,
This is the way we bow to you,
This is the way we bow to you,
For Cupid is a rover.

If a child answers correctly, he and Cupid exchange places, and the game may continue so long as any children are left who have not had a chance to reply to Cupid.

The song may be repeated each time, and the game should be played with much animation.

18. GAME OF BO-PEEP

This game is to teach the use of a Rest. The children represent sheep, and they march in a circle around Bo-Peep, who stands inside. The children sing, to the tune of *Long, long ago*:

Little Bo-Peep lost her sheep, as you know,
Long, long ago, long, long ago;
For she kept driving them to and fro,
Long, long ago, long ago.
Now, as you know, all good sheep need a rest,
So we will pause, for we all think it best,
Little Bo-Peep was so sadly distressed,
Long, long ago, long ago.

Bo-Peep has a number of cards, on which are printed the whole-rest, half-rest, quarter-rest, etc.

She holds up a card on which a rest is printed before any child, who must tell at once what kind of a rest it is. If a child fails, he becomes a lost sheep and goes outside the circle. If the child answers correctly, the child and Bo-Peep exchange places.

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The game may continue so long as any sheep are left in the circle. Every time a rest has been explained the song is repeated afterward. The game should be played in a lively manner.

19. FIRST GAME OF MUSICAL TERMS

The children sit or stand in a circle. The leader goes inside the circle and reads the following story, pausing every once in a while for the children to give the meaning of a musical term.

The children may clap their hands in a manner descriptive of the term (quickly for *Allegro*, slowly for *Andante*, etc.); or they may raise their hand to give the meaning of the term. If any child fails at any time to clap his hands properly, or to raise his hand to give the meaning of the term, the other children clap him out, and he must go out of the circle. He may have a chance later to return to the circle, if he can tell the meaning of some term which another child fails to define.

THE STORY

I went down to the station to catch my train, and, as I was a little late, I went *Allegro*—(lively).

After I was seated in the car, I looked out of the window and I saw an old lady coming along. She came along *Andante*—(in quiet time).

The bell began to ring *Fortissimo*—(very loud). When the old lady heard the bell she began to walk *Presto*—(rapidly). We were all afraid she would be left!

She took out her handkerchief and began to cry *Pianissimo*—(extremely soft). Then she wept *Più e più*—(more and more).

The train began to move. It went *Accelerando*—(gradually increasing in speed); then *Più mosso*—(with more speed); then *Veloce*—with greatly increased speed)—and soon left the village behind.

What became of the old lady, do you suppose?

She sat down in the station to rest.

A man with an auto came along. He said, "We can overtake your train yet; get into my auto."

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The old lady did so *Vivace*—(with rapid movement). Then the auto went down the road *Prestissimo*—(in faster time). The old lady's manner was *Agitato*—(hurried), but at last they overtook the train. The train had been stopping a good while at stations, while the auto was moving all the time.

The old lady said to the gentleman, "How can I ever thank you?"

The gentleman said, "You may do that *ad libitum*—(at pleasure).

The old lady got on board the train, and we thought that was the *Finale*—(end).

Just then the engine gave a shriek in *Fis moll* (Key of F minor). The old lady said, "What key was that in?"

Then we heard a *Tocsin*—(alarm bell). We all got out of the train, for the engine was broken.

20. SECOND GAME OF MUSICAL TERMS

The children choose Father Time. He chooses children to represent certain musical terms. Father Time goes in front of the room and stands there ready to call any musical term he pleases.

When he names a musical term, the child representing that term must go up to him in a manner descriptive of the term. When he calls *Cantabile*, the child may sing, etc.

Father Time may simply call the terms very fast, or he may make use of the following verses.

The children in the seats will clap any child out of the game who fails to go up when he is called, or they may clap him out if he goes in the wrong manner. For example, he must move along briskly for *Allegro*, hold back for *Trattenuto*, etc.

Verses to be used if desired:

Here stands Father Time, you see.

Fair *Allegro*, come to me.

Little *Largo*, join our rhyme:

Come now, to see old Father Time.

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Accelerando, it is true,
That we often call for you.

Adagio, I call once more.
Come in by the open door.

Cantabile, I sometimes fear
You will leave me waiting here.

Come, *Andante*, pass along,
For 'tis an hour of mirth and song.

Trattenuto, must I say
Your name again? Do not delay!

Now then, *Presto*, come and see;
We are a jolly company.

Meno mosso, come and go,
Your name children seldom know.

Più mosso, without doubt,
You are waiting to come out.

When a child does not respond, the rest may clap him out,
and say:

"Clap the hands, for we all fear
(———) is not here!"

They supply the name as needed in this rhyme. The game
may end at any time by Father Time's saying:

"Clap the hands: I think it best
That Father Time should have a rest."

The children then clap hands and say:

"Clap the hands without delay,
For Father Time is old and gray."

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Then Father Time goes to his seat, and all who have taken part as musical terms go to their seats and the game is ended. It may begin again as before. This game should be played briskly.)

21. THIRD GAME OF MUSICAL TERMS

The children stand in a circle. They choose a director, who goes inside the circle. The children sing, to the tune of *Annie Laurie*:

We all are happy children,
To Music Land we go;
And one will soon be chosen,
We're singing sweet and low;
To Music Land we go;
We're singing sweet and low,
We will pause as round we are going,
And bow politely, so!

(All bow, facing in.)

The director now indicates any child, saying:

"I choose *Allegro*. Come to me!"

The child he points to runs in, bows, and says:

"I come in quick time, as all can see!"

The child returns to his place, and the director calls for other terms in the same way. The children may repeat their song before a new term is chosen, if they wish. When a child fails to respond, he steps out of the game; otherwise he returns to his place in the circle, and the game proceeds as before.

At any time the director may say:

"I will choose (name), for it is best
Once in a while to take a rest!"

He may name any child to take his place.

Some of the verses suggested are:

1—I choose *Adagio*. Come to me.

2—I come in slow time, as all can see.

1—I choose *Cantabile*. Come to me,

2—I come in singing so happily!

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1—I choose *Briosò*. Come to me,
2—I come so lively, as all can see.

1—I choose *Dolce*. Come to me,
2—I come in softly, as all can see.
(On tiptoes.)

1—I choose *Eclat*; come to me,
2—I come with a dash, as all can see.

When the director calls for *Marziale*, all know what it means,
and march to their seats while the teacher plays a lively
march for them.

22. GAME OF THE REST

The children stand in a circle with notes pinned upon
their suits and dresses. They choose a child to represent
the *Rest*. He runs outside the circle. Part of the chil-
dren run inside the circle, and stop as the music stops
abruptly, while *Robins on the lawn*, from *Rhythm and
Action with Music*, by Katherine Norton, is played.

Rest now runs in and out among the children, and when the
piano stops they join hands and try to keep Rest out. If
outside the circle, he says:

Whole notes, half notes, it is best
That you all should have a rest.
Open the door, open it wide,
Open the door, I'll step inside!

If Rest gets inside the circle, by breaking through, or if he
happens to be inside when the music stops, he repeats any
of the following verses, and the child he questions must
answer correctly or go out of the game.

The game may continue any length of time. Verses for Rest
to use:

I hope you'll tell me, now that we meet,
In 4|4 time what kind of rest gets a beat?

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I hope you'll tell me, now that we meet,
In 4|4 time what kind of rest gets two beats?

I hope you'll tell me, now that we meet,
In 4|4 time what kind of rest gets four beats?
etc.

23. GAME OF THE MUSIC MASTER

The children stand in a circle. They choose a director, who goes inside the circle. The director points to any child in the circle, and says: "I am thinking of a musician whose name begins with M." The child chosen must run quickly inside the circle, bow to the director, and say "Mozart," or "Mendelssohn," or give the name of any other musician whose name begins with M. The child then runs back to his place.

If the child fails to give a name as required, he returns to his place in the circle. The director then names the musician of whom he was thinking. If the director fails, any child in the circle may name a musician and take his place.

The letters of the alphabet to be avoided are I, K, U, X, Y, as few musicians have names beginning with these letters.

The game may be varied in this way: the director may name a musician and the child may tell some kind of composition for which he is famous, as:

Beethoven—Sonatas, etc.

Bach—Preludes, inventions, etc.

Chopin—Ballades, waltzes, nocturnes, etc.

Before playing this game the children should be encouraged to consult *Baltzell's Dictionary of Musicians*. The game should be played with animation. The director tries to catch a child who is slow to respond, and all the children in the circle try to catch the director if he cannot name a musician when the child he asks fails to do so. Later the children may look up various string

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instruments and play the game, calling for a string instrument whose name begins with V (for instance, Violin), etc. They may also become familiar with band instruments and play the game in a similar way with the names of those.

24. A GAME OF MUSICIANS

The teacher supplies the children with blank-books and pencils. She holds up cards on which are printed the first and last letters of any musician's name. The children must take down these letters and fill in the missing letters of the musician's name. Thus, one card will read, M——t (Mozart). Another card will read, B——h (Bach). Any number of cards may be prepared in this way.

When the children have had enough time to put in the missing letters, the teacher reads her list and finds out how many children have supplied the names correctly. She allows the children who have correct lists to call for some pieces to be played, by any composer they have in their list. Any of the children who are able to do so may go and play the pieces called for. A little picture of a musician pasted on the page of the blank-book given to each child, will add to the interest.

In connection with this game the children may be encouraged to make musical scrap-books. The month they are studying Schumann, they may try to collect as many pictures as possible pertaining to his life, etc. Each child may be assigned a different musician, and given a certain length of time to prepare a scrap-book. The books may be brought and compared at the end of the time. The children may copy very short, simple pieces of music into this scrap-book, write a few facts about the musician's early life, and collect and paste in as many pictures as they can.

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25. GAME OF THE ORCHESTRA

The teacher has the verses written on cards, omitting the last word in the second line, which the child must give. If she has a class of ten, she may give each child a card, or she may give each child a card containing all the verses, for filling in orally or in writing. The teacher reads the verse at the beginning and end of the game.

TEACHER—The orchestra appeared one night,
And oh, it was a funny sight;
Not a right note did they play,
And their director ran away!

No. 1—The players said, "We come, we come
To the beating of the —(*drum*)."

No. 2—Then was heard above the din,
The sweet notes of the —(*violin*).

No. 3—A very jolly round-faced fellow,
Played upon the —(*violoncello*).

No. 4—Some one was looking for a mute,
Then the director heard the —(*flute*).

No. 5—He listened for a little while,
And heard the deep notes of —(*bass viol*).

No. 6—He said, "Some one is playing sharp!"
He looked directly at the —(*harp*).

No. 7—He scowled again, his mouth was set;
He looked directly at the —(*cornet*).

No. 8—Some one was playing out of tune,
He looked across at the —(*bassoon*).

No. 9—He said. "I'm nervous, as you know,
When listening to that flat —(*oboe*)"

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NO. 10—He said, "I never liked the tymbals,
But worse and worse now grow the—(*cymbals.*)

TEACHER—He said, "How funny it does seem
That I should have so queer a dream!
The orchestra then played again,
And that time we applauded them!

26. DIALOGUE FOR VIOLIN PUPILS

(The children come in, one holding a violin, one a violin case, another a violin bow, another strings; etc.)

ALL—A jolly fiddler from over the sea
Called us musical, as you'll agree.

VIOLIN—I love to sing so sweet and low,
But how can I sing without a bow?

BOW—I can help the violin to sing,
But, see, it has broken every string!

STRINGS—Here we are, use me, use me,
G, D, A and E!

ROSIN—We do not like a squeaky bow,
Then quickly use the rosin, so! (extend arm.)

BRIDGE—The strings will not give out a sound
Until the proper bridge is found.

PEGS—Turn the pegs and get in tune,
For we must all be going soon.
(All gather round the child holding the violin.)

ALL—We'll put the violin away,
In its case with care today.
O, fiddler, morning, night, and noon,
We love to hear your merry tune.

All now go out, or are seated in groups while the child with
the violin plays a short selection.

27. GAME OF PIANO TUNER

The children sing, to the tune of *Little Jack Horner*, from *Sixty Songs from Mother Goose*, by L. E. Orth:

Oh, the piano-tuner is coming;

He makes a dreadful noise,

"Practice today, or you will play so"

He says to the girls and the boys.

The teacher takes the part of the piano-tuner, and now plays one note over and over until the children can tell what it is. It is well for her to begin with middle C, then she plays D, E, etc., then simple little melodies, C—E—G, etc. The children may tell orally at first what the teacher plays, and later they may be supplied with pencil and paper and write down the tones as they are played. Prizes should be given to the children making correct lists. This game offers splendid training for the ear and may be developed at great length. The children may repeat their song as often as they please.

28. A GAME OF MUSICAL SIGNS

The children are in a line or circle. They say in concert:

"Father Time is old and gray,

He says he'd like to rest today;

But we are sure *we'd* rather play,

So we had better run away."

The children now run or skip while *Running* from *Rhythm and Action*, by Katherine Norton, is played. Father Time is seated. When the piano stops, the children surround Father Time, who holds up cards with various musical signs upon them, and the children must tell what the signs are. On the cards are printed various kinds of notes, and rests, a sharp, flat, natural, hold, turn, brace, etc. The children may be "spelled down" in line, or quietly go out of the game if they cannot answer correctly. At the close of the game they may skip or run to the piano accompaniment as before.

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29. GAME OF WHAT NUMBER OF VOICES OR INSTRUMENTS

The children choose a director, who stands inside a circle of children. He points to any child and says "*Solo*." This child runs inside the circle and sings a scale. The director then points to two children and says "*Duet*." These two children run inside the circle and sing the scale. The director then points to three children and says "*Trio*." These three children run inside the circle and sing the scale. The director then points to four children and says "*Quartet*." These four children run inside the circle and sing the scale. After the children have sung they may return to their places in the circle. The director now says "*Full Chorus*," and all the children in the circle go toward the center of the circle and sing any attractive song, as *Singing*, from *Posies from a Child's Garden of Verses*, set to music by William Arms Fisher. Later, the little rhymes following may be used in connection with the game.

Ten children may be chosen. The first wears a card bearing the word "solo"; the next two wear cards bearing the word "Duet"; the next three wear a card bearing the word "Trio," etc. The child or children wearing the appropriate card step out of line and recite:

SOLO—I am little Solo, shy as can be,
And nobody keeps me company!

DUET—You see a Duet always calls for two,
Whether the music is old or new!

TRIO—We're a jolly Trio, as all can see;
And in a Trio there are but three.

QUARTET—We are a Quartet, we need no more;
For in the Quartet there is room for four.

CHORUS—(All the rest of the children.)

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A company of singers are we,
Come then and join the Chorus;
We're musical, as all can see,
Come then and join the Chorus.
This song has no Chorus, or refrain,
But we can sing it all over again!

Song. *Happy Thought*, from *Posies from a Child's Garden of Verses*, set to music by William Arms Fisher.

30. GAME OF THE STORY-TELLER

The children choose a leader. He stands in the centre of a circle and gives the children such names as *Album-leaf*, *Ballad*, *Bagatelle*, etc. The leader may hold a long list of words representing musical forms, with their meaning, and he may tell the following story, or invent a story as he goes along. Every time a name is mentioned, the child bearing that name whirls round in the circle. Whenever the leader wishes he may say, "Oh, listen to the *Chorus*," and then the children all whirl round. If they forget their names or fail to turn round when their names are mentioned, they are out of the game.

THE STORY

One day I heard a boy playing the piano. He was a little fellow and he was playing an *Album-leaf*. Then I heard some one singing an old *Ballad* which was followed by the playing of a *Bagatelle*. I was sure there must be some kind of a musical going on next door, so I opened my window and heard a beautiful *Barcarolle*; then followed an *Arabesque*, and an *Aria* was sung. I recognized a piece I had often played, called *Babillage*, and a *Canon*. Then a sweet *Carol* was sung, and a long selection was played and the *Coda* repeated. Some one played an *Etude*, and I thought the program was ended; but they sang at the end a fine *Chorus*.

All the children now form in line, and while the Story-teller

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calls out the names rapidly the children must tell the meaning of the name, or go to the end of the line (be "spelled down.")

The Story-teller next calls for the names in any order he chooses, and the child who cannot be "spelled down" may receive a little prize, in the form of a piece of music, or the picture of a composer.

To vary the game, certain illustrative selections may be played. Any typical compositions may be used, but those suggested for use at first are :

- 1—*Album-leaf* (short, easy piece).
- 2—*Ballad* (a simple song).
- 3—*Bagatelle* (short, easy piece of music).
- 4—*Barcarolle* (a boat-song).
- 5—*Arabesque* (a piece of ornamental character).
- 6—*Aria* (air or melody).
- 7—*Babillage* (playful chatter).
- 8—*Canon* (all voices have same melody).
- 9—*Carol* (song).
- 10—*Coda* (a few measures added at the end).
- 11—*Etude* (a study).
- 12—*Chorus* (music in which a company of singers join).

31. A ROBIN HOOD AND PIED PIPER RECITAL

(The stage should be set to represent a forest. The Pied Piper wears a long cape, a tall, peaked hat with a long feather, and carries a flute, or a horn. Robin Hood and his Merry Men wear old-fashioned costume, red sashes, red feathers in their hats, and slippers with large buckles. The Rock-a-bye Lady wears poppies hanging all over her dress, and a hat covered with poppies. Children are dressed to represent fairies. Invitations contain a sketch of the Pied Piper and the following verse :

As the Pied Piper long ago,
Lured the children all away,
So, we invite you one and all,
To come to our Musical today ;

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And if you come in merry mood,
Perchance you'll see brave Robin Hood.)

1. Dialogue:

ROBIN HOOD—I am Robin Hood,
In the merry green wood
I while the hours away,
I've rescued many a man, 'tis true,
Who chanced to pass my way,
I blow my horn from out the glen:
Come five-and-twenty Merry Men.
(He blows a horn, and the Merry Men enter.)

MERRY MEN—What mystery is in the wood?
Come, tell us now, brave Robin Hood!
'Tis springtime, and we do declare
There's mystery in the very air!

ROBIN HOOD—A mystery? How now, my men?
The signs of spring return again.

MERRY MEN—We heard a piper in the dale,
And oh, he piped right merrily!
We searched for him without avail,
And oh, he piped right merrily!

2. Piano.—*Pipers*. Gounod.

3. Piano.—*Mystery*. Wachs.

(Enter the Pied Piper, followed by many children; they pass and repass at the back of the stage.)

4. Dialogue (continued).

ROBIN HOOD—Go! My Merry Men, bring to me
The Piper and children that you see:
'Tis the Piper of Hamelin, of great renown,
Who once passed through that famous town;
He is a musician, as you see,
And oh, he pipes right merrily!
(Exit Merry Men.)

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5. Song (behind the scenes). *Spring's Arrival*. (Folk Song in *Thirty Songs for Children*.)

6. Piano. *In the Swing*. Frederick A. Williams.
(Re-enter Merry Men, followed by the Pied Piper and the children.)

7. Dialogue:

ROBIN HOOD—I am Robin Hood of the enchanted wood.
Come, bow to me, as strangers should!

CHILDREN—We're traveling musicians;
We have lost our way.
To brave Robin we come,
We come here today.
We have heard the story told,
Of many a rescue in days of old!

ROBIN HOOD—Pied Piper, the children you took away,
Restore now at once, without delay!

PIED PIPER—Ha, ha, ho, ho! by my soul! Robin Hood,
I would do it right gladly, if I could!
But into fairies I've changed them all—
See, they are elves and fairies, large and small;
Here's one that plays, and one that sings,
Here's one that dances with butterfly wings!

8. Song. *The Butterfly*. Katharine Roche. (*Thirty Songs for Children*.)

(A little child with butterfly wings dances while the song is sung.)

9. Piano. *Butterflies*. Frederick A. Williams.

10. Recitation (ROBIN HOOD.)

In the woodland dance and sing,
In the merry days of spring,
The Rock-a-bye Lady, with voice so sweet,

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Will lull the fairies all to sleep:
 Brave Robin Hood and his Merry Men
 Will change them to children once again!

11. Piano. *Firelight Fairies*. Frederick A. Williams.
 (Rhythm and Action.)
12. Song. *Spring's Arrival*. (Thirty Songs for Children.)
13. Piano. *Springtide*. Esipoff. (Rhythm and Action with Music.)
14. Piano. *Flying Birds*. Lichner. (Rhythm and Action with Music.)
15. Piano. *Flower Song*. Krug.
16. Piano *Spring's Coming*. Lange.
17. Recitation. *Lady April*.
 Lady April's come again,
 In the pleasant spring;
 Lady April's come again,
 And birds delight to sing;
 Merry May will follow after
 Lady April's tears and laughter.
18. Piano. *Slumber Song*. Gurlitt.
19. Recitation. *The Rock-a-bye Lady*. Eugene Field.
20. Piano. *In the Swing* or *The Flower's Lullaby*. Turner.
 (Rhythm and Action with Music.)
21. Song. *The Fairies' Lullaby*. L. E. Orth. (Thirty Songs for Children.)
 (The Fairies all nod their heads from the time the Rock-a-bye Lady enters. The Pied Piper plays No. 18, and the children half wake; or the Rock-a-bye Lady may sing No. 21. All pass out except the drowsy children, who rouse and take part in the dialogue.)
22. Dialogue:
 FIRST CHILD—Why, see, the Rock-a-bye Lady has been here.
 She left us some of her poppies!

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SECOND—See, we are no longer fairies, we can shake off our wings!

THIRD—I no longer need to wear a fairy crown!

FOURTH—Let us all go back to our home in Hamelin!

FIFTH—See! the spires of the church in Hamelin! We cannot be far away.

SIXTH—The door in the mountain is open: let us escape while we may.

(Re-enter Robin Hood and the Pied Piper.)

CHILDREN—Oh, Pied Piper, come and play
In Hamelin Town again some day.
We all bow low to Robin Hood
Who rescues children in the wood.
Oh, Piper, we'll follow with willing feet,
Play once again your tune so sweet!

(The Pied Piper plays, and the children all follow him off.)

ROBIN HOOD—The Pied Piper casts on all a spell,
So I bow low and say farewell.
Whene'er you feel in merry mood,
Come to the woods to meet Robin Hood.
The Piper indeed has great renown—
Will he lead them back to Hamelin Town?
Kind friends, indeed I cannot say:
But now I wish you all good day!

23. A SCHUMANN-STEVENSON RECITAL

(The poems are from Stevenson's *A Child's Garden of Verses*. The piano selections are from Schumann's *Album for the Young*. The songs are from *Posies from a Child's Garden of Verses*, by William Arms Fisher.

Four children enter, with cocked hats and pasteboard swords; they play on combs, and march.)

1. Piano.—*Soldier's March*. Schumann.
2. Recitation.—*Marching Song* (Four Children). Stevenson.
If preferred, this may be sung, from *Posies from a Child's Garden of Verses*.

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MARCHING SONG

I

Bring the comb and play upon it,
Marching, here we come!
Willie cocks his Highland bonnet.
Johnnie beats the drum.

II

Mary Jane commands the party,
Peter leads the rear;
Fleet in time, alert and hearty,
Each a grenadier!

III

All in the most martial manner
Marching double-quick;
While the napkin like a banner
Waves upon the stick!

IV

Here's enough of fame and pillage,
Great commander Jane!
Now that we've been round the village,
Let's go home again.

(Child at piano repeats *Soldier's March* as the marchers go to seats.)

3. Song. *Happy Thought*.
4. Recitation. *The Dumb Soldier*. Stevenson.
5. Farmer-boys in costume recite *The Hayloft*. Stevenson.

I

Through all the pleasant meadow-side,
The grass grew shoulder-high,
Till the shining scythes went far and wide,
And cut it down to dry.

II

These green and sweetly smelling crops

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They led in wagons home ;
And they piled them here in mountain tops
For mountaineers to roam.

III

Here is Mount Clear, Mount Rusty-Nail,
Mount Eagle and Mount High ;
The mice that in these mountains dwell
No happier are than I !

IV

ALL— Oh, what joy to clamber there !
Oh, what a place for play !
With the sweet, the dim, the dusty air,
The happy hills of hay !

6. Song. *The Wind*.
7. Piano. *The Happy Farmer*. Schumann.
8. Recitation. *Farewell to the Farm*. Stevenson.
9. Piano. *Rustic Song*. Schumann.
10. Song. *Rain*.
11. Recitation. *Autumn Fires*. Stevenson.

I

In the other gardens
And all up the vale,
From the autumn bonfires
See the smoke trail !

II

Pleasant summer over
And all the summer flowers :
The red fire blazes,
The gray smoke towers.

III

Sing a song of seasons !
Something bright in all !
Flowers in the summer,
Fires in the fall.

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12. Piano. *Little Reaper's Song*. Schumann.
13. Recitation. *The Little Land*. Stevenson.
14. Piano. *Little Humming Song*. Schumann.
15. Recitation. *A Song of the Road*. Stevenson.
16. Piano. *Little Hunting Song*. Schumann.
17. Piano. *War Song*. Schumann.
18. Children in sailor costume recite or sing *Singing*. Stevenson.

I

Of speckled eggs the birdie sings,
And nests among the trees ;
The sailor sings of ropes and things
In ships upon the seas.

II

The children sing in far Japan,
The children sing in Spain ;
The organ with the organ man
Is singing in the rain.

19. Song. *My Bed is a Boat*.
20. Piano. *Sailor's Song*. Schumann.
21. Recitation. *My Ship and I*. Stevenson. (Very small boy in sailor costume.)

I

O it's I that am the captain of a tidy little ship,
Of a ship that goes a-sailing on the pond ;
And my ship it keeps a-turning all around and all about ;
But when I'm a little older, I shall find the secret out,
How to send my vessel sailing on beyond.

II

For I mean to grow as little as the dolly at the helm,
And the dolly I intend to come alive ;
And with him beside to help me, it's a-sailing I shall go,
It's a-sailing on the water, when the jolly breezes blow,
And the vessel goes a divie-divie-dive.

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III

O it's then you'll see me sailing through the rushes and the reeds,

And you'll hear the water singing at the prow ;

For beside the dolly sailor I'm to voyage and explore,

To land upon the island where no dolly was before,

And to fire the penny cannon in the bow.

22. Song. *Where go the Boats?*

23. Recitation. *A Good Play.* Stevenson.

24. Recitation. *Winter Time.* Stevenson.

25. Piano. *Winter Time.* Schumann.

26. Song. *Windy Nights.*

33. THE BOY SCOUT'S PROGRAM

(The boys enter with lighted Jack o' Lanterns while the first selection is played; they march to and fro, line up, and give the first recitation in concert, after which they retire to the back of the stage and the Music Master enters. The boys wear scout costumes.)

1. Piano. *Jack o' Lantern.* Krogmann.

2. Recitation :

Who are we? who are we?

Brave Boy Scouts, as all can see!

Like an army march along,

For Boy Scouts are brave and strong;

Who are we? who are we?

Brave Boy Scouts, as all can see!

3. Song (Music Master) *Little Boy Blue.* (*Folk Song in Thirty Songs for Children.*)

4. Dialogue :

MUSIC MASTER—'Tis sad to say, I've lost my way,
To the Conservatory here today!

BOYS—In the Boy Scouts you will find
Guides of willing heart and mind.

MUSIC MASTER—Who are the Boy Scouts? tell me, pray,
For I have been so long away.

(Boys repeat Recitation No. 2.)

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FIRST BOY—The Boy Scouts of America now number over three hundred and fifty thousand.

SECOND—We band ourselves together under a leader to learn useful things.

THIRD—Boys who won special distinction in Scout-craft were allowed to go to Washington to the Inauguration.

FOURTH—Good Boy Scouts win honor medals.

FIFTH—We pledge ourselves to be honest, and courteous, and to do kind acts daily.

SIXTH—We must have clean habits and clean companions. To become an Eagle Scout, a boy must go through tests to show good character, skill, and ambition.

SEVENTH—We may become Knights of the field and forest, and we are instructed in Indian ways.

EIGHTH—We are always ready to be useful; in some places we lead a crusade against dirt.

NINTH—We try to serve humanity in every way we can.

TENTH—To reach the highest point, we have to become skilled in twenty-one kinds of activities.

MUSIC MASTER—I am proud, Boy Scouts, to meet you,
So today I gladly greet you!

BOYS—We give a concert here today.

Pray, may we bid you longer stay?

MUSIC MASTER—Very gladly I will stay;
Perhaps assist you, too, I may.

(The boys go out with their lanterns, while the next selection is played by the Music Master; after which they return and go through the following program.)

5. Piano. *Brave American Boys. Two-step.* Oehmler.

6. Song. *The Postillion.* Abt. (*Thirty Songs for Children.*)

7. Piano.

Mister Policeman. C. W. Cadman.

The Drum Major. Emil Otto.

King's Hussars. Leonard.

8. Song. *Brave of Heart.* (*Folk Songs for Children.*)

9. Duet. *Violin and Piano. Clown Dance.* Oehmler.

10. Piano. *The Clown's Serenade.* Oehmler.

11. Recitation. *The Circus Day Parade.* James Whitcomb Riley.

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12. Piano. *The Jester*. Homer N. Bartlett.
13. Piano. *The Star Spangled Banner* (Transcription).
Oesten.
(The boys go out and re-enter with flags.)
14. Song. *The Star Spangled Banner*.
15. Recitation. *The Bonnie Flag*.
What shall we say of the bonnie flag,
With its stripes and stars today?
What shall we say of the bonnie flag,
With its glowing colors gay?
We are Boy Scouts, steady and true:
Bonnie bright flag, we have need of you!
- What shall we do with the bonnie flag,
Of the red and white and blue?
What shall we do with the bonnie flag,
To its colors we are true.
We are brave Boy Scouts, as you know:
We'll carry it with us wherever we go!
16. Piano. *Young Volunteers' March*. Robert E. Austin.
(*Rhythm and Action with Music*. Norton.)
17. Piano. *Battleship Connecticut*. Fulton.
18. Recitation. *The Sailor Boy*.
I am a sailor boy, happy and free,
Yeo ho, my lads, yeo ho!
Oh, how I love the rolling sea,
Yeo ho, my lads, yeo ho!
Over the sparkling waves we glide:
The white ship is the sailor's pride.
- I am a sailor Boy Scout, 'tis true,
Yeo ho, my lads, yeo ho!
There's room in my tidy craft for you,
Yeo ho, my lads, yeo ho!
I hear the sea's voice calling me:
Oh, a sailor boy is glad and free.
19. Song. *The Bright Waves are Dancing*. Abt. (*Thirty Songs for Children*.)

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20. Recitation. *The Boy Scouts*. (Music Master.)
Hurrah! for the Boy Scouts, sturdy and strong,
Hurrah! hurrah! hurrah!
Hurrah! for the Boy Scouts who right each wrong,
Hurrah! hurrah! hurrah!
A warm welcome you will find
In every land; in heart and mind
The Boy Scouts all are brave and kind,
Hurrah! hurrah! hurrah!
21. Song. *When Boy Scouts get together*. Fred. Field Bullard.
22. Piano. *Boy Scouts' March*, J. C. Macy, or *March of the Boy Scouts*, G. A. Grant-Schaeffer.

34. A FLOWER FESTIVAL

A RECITAL FOR FALL

(Costumes: The *Autumn Queen* wears a white dress completely covered with autumn leaves; and a wreath of autumn leaves, or a crown of the same. *Jack Frost* wears a white suit and white overskirt cut in points. From each point hangs a silver bell. He wears a pointed cap from which hangs a bell. He carries a wand wrapped with silver paper from which many ribbon streamers float. The *Red-bird* wears a red suit covered as completely as possible with bird-feathers; and wears a cap covered with bird-feathers. The *Blue-bird* wears similar costume, but of blue. The *Birds* and *Flowers* are all costumed as characteristically as possible. The *Rock-a-bye Lady* wears poppies from head to foot. The *Honey-bee* wears a black suit with yellow sash and yellow-and-black wings. The stage setting is to represent fall. Sunflowers and goldenrod may be placed in jars, and many sprays of autumn leaves can be pinned on a screen. The *Birds* may sit in swings. The *Autumn Queen* sits on a throne with several children, gaily dressed, about her. The *Birds* sit in the swings and the *Flowers* enter from the right and left and stand in groups.)

1. Piano. *Happy Birdling Waltz* (Duet). Krug. (*Young Players' Popular Collection*.)

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2. Dialogue:

FLOWERS (in concert)—

Jack Frost comes across the hills,
And, oh! he makes us shiver;
Every listening Flower-bell droops,
And all the grasses quiver.
Queen of Autumn, tell us, pray,
Who can keep Jack Frost away?

AUTUMN QUEEN—

I will do my best to please you;
And tho' Jack Frost come and tease you,
I will ask him not to freeze you!

(Enter *Jack Frost*. All the *Flowers* cry, "ooo-ooo-ooo,"
and they shiver.)

JACK FROST—

I have frozen the pond and river over,
For Jack Frost is a jolly rover!
Ha, ha! the flowers and birds are here—
'Tis very strange at this time of year!

QUEEN—

Rich fruits and bounties of the fall
I will offer, one and all,
Jack Frost, if you will but agree
To leave the Flowers and Birds with me!

JACK FROST—

No. no, no! The Flowers must go,
I'll cover them with softest snow;
But the Birds have wings to fly;
We all will call to them "Good-bye."

QUEEN—

If music hath a magic charm,
Play on, play on—he means no harm!

3. Piano. *The Woodbine*. Smallwood.

4. Piano. *Birds in the Orchard*. Cadman.

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5. *Water-lilies.* Cadman.
6. Recitation. *The English Robin.* (Selected.)
See yon robin on the spray;
Look ye how his tiny form
Swells, as when his merry lay
Gushes forth amid the storm.
- Though the snow is falling fast,
Specking o'er his coat with white —
Though loudly roars the chilly blast,
And the evening's lost in night —
- Yet from out the darkness dreary
Cometh still that cheerful note;
Praiseful aye, and never weary,
Is that little warbling throat.
- Thank him for his lesson's sake,
Thank God's gentle minstrel there,
Who, when storms make others quake,
Sings of days that brighter were.
7. Piano. *Flower Song.* Krug.
8. Piano. *In the Rose-garden.* Geibel.
9. Piano, recitation, or song. *The Last Rose of Summer.*
10. Song. *The Swallow's Flight.* (*Thirty Songs for Children.*)
11. Recitation. *The Daisies.*
Daisies, heigho!
The south winds blow,
Nodding your white caps to and fro,
While butterflies gay
Bring you today
Crowns of rich gold ere they fly away.
- Daisies, heigho!
The east winds blow,
Swaying your buds and branches so;
As softly you sigh,

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Birds fly by—
Bright days will come again by and by.

Daisies, heigho !
The west winds blow,
Calling the little flowers to grow.
All is so sweet !
Look at your feet,
See where the crocus and violet meet.

Daisies, heigho !
The north winds blow,
Waving a cloud of feathery snow ;
Creep out of sight,
Under the white,
Whisper a loving and long good-night !

12. Piano. *The Mountain Daisy*. Smallwood.
13. Piano. *Morning Glories*. Charles F. Manney.
(Enter the Honey-bee. All buzz, and he plays the next selection.)
14. Piano. *The Busy Bee*. Frederick A. Williams.
15. Song. *A Trip to Poppy-land*. L. E. Orth. (*Thirty Songs for Children*.)
16. Piano. *Evening Primrose*. Cadman.
17. Piano. *Butterflies*. Williams.
(Small children with butterfly wings go through a drill.)
18. Recitation (JACK FROST) :
My promise to Winter I soon must keep,
But I'll only lull your flowers to sleep ;
Back again, back again, over the hills
Will troop the crocus and gay daffodils ;
So each happy spring shall wake them again,
While bright yellow butterflies come in their
train.
(JACK FROST now skips about among the FLOWERS and BIRDS ; they all sit down and nod their heads.)
19. Piano. *Autumn Revery*. V. Bonk.
20. Recitation. *The Rock-a-bye Lady*. Eugene Field.

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21. Piano. *Snow Flurries*. Engelmann.
(Snow falls upon the flowers, small bits of paper dropped from above.)
22. Recitation. *Snow*. (Selected.)
The blessed morn has come again;
The early gray
Taps at the slumberer's window-pane,
And seems to say:
"Break, break, from the enchanter's chain,
Away, away!"
- 'Tis winter! Yet there is no sound
Along the air
Of winds along their battle-ground;
But gently there
The snow is falling—all around
How fair, how fair!
23. Song. *The Primrose*. E. R. Kroeger. (Behind the scenes.)
24. Recitation. *Return of Spring*. (QUEEN.)
(Translated from the French.)
God shield ye, heralds of the spring,
Ye faithful swallows, fleet of wing,
Houps, cuckoos, nightingales,
Turtles and every wilder bird,
That make your hundred chirpings heard
Through the green woods and dales.
- God shield ye, Easter daisies all,
Fair rosés, buds, and blossoms small,
And he whom erst the gore
Of Ajax and Narciss did print,
Ye wild thyme, anise, balm and mint,
I welcome ye once more.
- God shield ye, bright embroidered train
Of butterflies, that on the plain
Of each sweet herblet sip;
And ye, new swarm of bees, that go

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Where the pink flowers and yellow grow,
To kiss them with your lips.

A hundred thousand times I call
A hearty welcome on ye all;
This season how I love—
This merry din on every shore—
For winds and storms whose sullen roar
Forbade my steps to rove.

(Repeat music of song softly and close with tableau,
QUEEN OF AUTUMN bowing to JACK FROST, the snow
falling, and all the FLOWERS with heads bowed.)

35. A RECITAL OF ALL NATIONS

(The stage is decorated with flags of all nations. The children wear national costume and carry flags. American children enter first, stand in the centre of the stage, then retire to the back of the stage to welcome the others. They stand directly in front of a large American flag. Songs for the program may be found in *Folk Songs for Children* (Whitehead), and *One Hundred Folk Songs of all Nations* (Bantock). Appropriate piano pieces may easily be found by consulting the complete catalog of piano music, published by Oliver Ditson Company. The tableaux may be given as a part of the program, or may all be presented at the close, as desired. Where the number of children taking part is small, one child may represent each nation.)

(Enter American children.)

1. Song. *The Star Spangled Banner.*

2. Recitation. *Welcome.*

From many countries far away,
Our guests will all arrive today;
For we sent invitation hearty,
To every nation for this party;
From north, and south, and east, and west,
We will welcome every guest.

3. Song (behind the scenes). *The Campbells are Coming.*

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(Enter Scotch children from right and left, waving corn-stalks or flowers.)

4. Song. *Comin' thro' the Rye.*

5. Recitation. *Peace be around thee.* (Scotch.)

Peace be around thee, wherever thou rov'st;
May life be for thee one summer's day,
And all that thou wishest, and all that thou lov'st,
Come smiling around thy sunny way!
If sorrow e'er this calm should break,
May even thy tears pass off so lightly,
Like spring showers, they'll only make
The smiles that follow shine more brightly.

May Time, who sheds his blight o'er all,
And daily dooms some joy to death,
O'er thee let years so gently fall,
They shall not crush one flower beneath.
As half in shade and half in sun
This world along its path advances,
May that side the sun's upon
Be all that e'er shall meet thy glances!

6. Song and Tableau. *A Highland lad my love was born.*
(Enter English children.)

7. Song. *The Hunt is up.* Or Piano. *Dorothy* (Old English Dance). Seymour Smith.

8. Tableau and Song. *Sweet and low.*

9. Recitation (by an American child). *The Fatherland.* Lowell.
(Enter Irish children.)

10. Song. *The Low-backed Car.*

11. Recitation. *The Blarney Stone.*

Who has not heard of the Blarney Stone of Ireland, and the shamrock, and the "wearing of the green"? I will tell you about the Blarney Stone.

An Irish Bishop, of Blarney Castle, once climbed to the keep of his tower, and with difficulty kissed a certain stone, about five feet from the top of the castle, and very difficult, of course, to reach.

Do you wonder why the Bishop did this?

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It is said that one day he rescued an old woman from a stream, and she told him if he would kiss this particular stone, he would receive such a gift of speech that he could influence enemies as well as friends.

He is said to have attained the gift of eloquence. Since then many wanderers also try to kiss the Blarney Stone.

12. Tableau and Song. *The Last Rose of Summer.*

(Enter Spanish children.)

13. Piano. *Spanish Dance.* Williams.

14. Song. *Regimental March.* Or *The Dove.*

(Enter Italian children.)

15. Piano. *Tambourine Girl.* Warren.

16. Tambourine Drill.

17. Piano. *Tarantelle.* Strelezki. Or *Tarantelle in A minor.* Engelmann.

18. Songs. *Rowing.* Work.

(Enter German children, one of whom may give a short account of the life of the brothers Grimm, or relate one of Grimm's fairy tales.)

19. Songs.

The Loreley

Hedge Roses

The Fir Tree

How can I leave thee?

(Enter French children.)

20. Song. *I rode away to Mandalay.*

21. Song and Tableau. *When I was a Shepherd.*

(Enter Scandinavian children.)

22. Song. *The First Primrose.*

(Enter Greek children.)

23. Piano. *Diana's Hunting Song.* Oehmler.

24. Recitation. Greek Legends.

We are very proud of our old Greek legends. The Greek music was first used in connection with religion. It then developed into plainsong, which was about the only music sung up to the 12th century.

25. Song. *The Musician.*

(Enter Japanese children.)

26. Recitation. *Maidens from Japan.*

From the far-off Sunrise Land,
With parasol and fan

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We bow to you on bended knee,
The maidens from Japan.
If you ever cross the seas,
Come and meet the Japanese.

On pleasant days we stroll about
With parasol and fan.
It rains, but soon the sun comes out,
In the Island of Japan.
Visit us whene'er you please,
You'll be welcomed by the Japanese.

27. Song. *Cherry Bloom*.

(Enter Polish children.)

28. Song. *The Maiden's Wish*.

29. Recitation. *The Polish Musicians*.

We cannot pass by Poland without a few words about the Polish musicians. We must mention Chopin and our deeply beloved Paderewski. Their music is full of the wonderful weird charm of the country. Whether their music be sad or gay, it always reflects the life around them.

30. Piano. *Mélodie in B* or *Minuet*. Paderewski.

(The program may now close with the following Recitation, and the children may dance about the stage lightly, and off.)

31. Recitation. *What shall we dance?* Moore.

Say, what shall we dance?
Shall we bound along the moonlit plain,
To music of Italy, Greece or Spain?
Say, what shall we dance?
Shall we, like those who rove
Through bright Grenada's grove,
To the light Bolero's measure move?
Or choose the Guaracia's languishing lay,
And thus to its sound die away?

Strike the gay chord,
Let us hear each strain from ev'ry shore
That music haunts, or young feet wander o'er.

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Hark! 'tis the light march, to whose measured time

The Polish lady, by her lover led,
Delights through gay saloons with step untired
to tread.

Or sweeter still, through moonlit walks
Whose shadows serve to hide
The blush that's raised by him who talks
Of love, the while by her side,
Then comes the smooth waltz, to whose floating
sound

Like dreams we go gliding around—
Say, which shall we dance? which shall we
dance?

32. Piano. *Valse brillante in A flat.* Chopin.

DIRECTIONS FOR TABLEAUX

(The figures for the tableaux may pose before a screen which is removed at the proper time.)

1. A Highland lad, in Scotch costume, stands with right hand raised to his head.
2. An English mother beside a cradle poses while the song *Sweet and low* is sung.
3. A girl in Irish costume is seated holding a rose, while *The Last Rose of Summer* is sung.
4. A shepherd leaning on a crook poses through the song *When I was a Shepherd*.
5. Children may pose to represent Greek statuary, or to illustrate any old Greek myths.

(The teacher can make an effective program using the above merely for suggestions.)

36. A PEACE DAY RECITAL

1. Tableau. The Czar of Russia.
(The CZAR sits at a table writing a letter, and a voice behind the scenes recites.)
2. Recitation.

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We are all making history every day. The Czar of Russia has written a letter inviting the nations to send delegates to a meeting of nations. They are to discuss plans for universal peace. He has sent the letter and he receives replies. Every nation accepts the invitation. The Queen of Holland offers her house in the woods for the first meeting. The meeting is to be held in the ball-room. There is a wonderful picture in this room, in which Peace is seen descending from Heaven.

Ah! see the Czar, he dreams!

He dreams that the nations meet, and that this is but the first of many Peace Conferences that are to be held as the years go by. He dreams of the building of a Palace of Peace! He dreams that the nations contribute wonderful gifts to the Palace.

The United States gives a marble group (Peace thro' Justice) for the landing of the staircase. Mexico gives onyx for the staircase. Japan gives gold-embroidered tapestries. Russia gives a great vase eleven feet high for the hall. Switzerland gives works for the clock. Denmark gives porcelain for the fountain in the courtyard. Norway and Sweden give granite for the columns. Austria gives a candelabra. Germany gives the entrance gates to the grounds. The Dutch government gives a collection of paintings, and seven stained-glass windows for the staircase. France gives a picture for the court, and tapestries. Great Britain gives four stained-glass windows. Ah! it is a wonderful dream. Do dreams like this come true?

3. Song. *Flicker, flicker, Fire-sprite.* (*Russian Song from Folk Songs for Children.*)

4. Tableau. *The Goddess of Peace.*

(The Goddess of Peace sits on a throne. She wears a white dress, and a silver star in her hair, and carries a white flag. Back of her is a large American flag. Many appropriate songs for the entertainment may be found in *One Hundred Folk Songs of all Nations*, and *Folk Songs for Children*. Children enter with flags of all nations, wearing national costume, as the next selection is played. They march about the stage until the selection is finished,

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then group themselves at the right and left of the Goddess of Peace, and, one at a time, come forward, bow to her and recite, and return to their places.)

5. Piano. *This Country of Ours*. Sudds.
6. Recitations and Songs. (The songs may be selected, and given after each recitation if desired.)
 1. GERMANY— From sunny Germany I come,
No more with sound of fife and drum,
But with my bonnie banner gay,
I bow before sweet Peace today.
 2. ENGLAND— The English flag I bring today;
Long may we wave the banner gay;
We're very proud to own today
A century of peace.
 3. AMERICA— The treaty of Ghent we'll celebrate,
Dear England, soon with you.
 4. ENGLAND— A hundred years of peace we've known;
Prosperity's our due,
Some English song we'll sing to you,
Wave on, red, white and blue!
 5. IRELAND— From the land of Shamrock and Thistle,
With bonnie flag so gay,
I come from far-off Ireland
To greet you all today.
 6. SCOTLAND— The Scottish plaid I proudly wear.
Salute the flag, hurray!
A Highland laddie with smiling face,
I greet sweet Peace today.
 7. FRANCE— From France I come, and bow to you;
Sweet Peace, I bring my tribute, too:
Peace for all, in ev'ry land,
We'll walk like brothers hand in hand.

SIXTY MUSICAL GAMES

8. NORWAY AND SWEDEN—From Norway and Sweden, like
Norsemen bold,
We come, not fearing storm nor cold.
We've crossed the seas; but, if you please,
We'd rather travel on our skees!
9. RUSSIA AND POLAND—From Russia and Poland we arrive.
Bleak though our land and cold,
The Northern Lights in beauty shine,
And greet us as of old.
10. ITALY— From sunny Italy I come.
Sweet Peace, I gladly greet you,
From many far-off shores we come,
With flaunting flag to meet you!

(Piano. *Italian Serenade.* Oehmler.)

11. SPAIN— With tambourine and gold-barred flag
The Spanish maid's advancing.
To bow to Peace we'll pause today,
And entertain with dancing!

(Several girls may execute a Tambourine Drill, and dance while *Spanish Dance*, by Engelmann, is played.)

12. CHINA— I bring my flag to wave for you—
What better could a Chinese do?
I wishee wellee with your song,
I wishee Peace may linger long.
13. JAPAN— With parasol, with flag and fan,
I've traveled from far-off Japan.
I hope ere long all war may cease,
And we shall welcome world-wide peace.

(A Japanese Drill with parasols or fans may occur here.)

14. INDIAN— 'Tis only a peace-pipe, worn and old,
But often is the story told

SIXTY MUSICAL GAMES

Of that glad time when war shall cease,
'Twas offered as a sign of peace;
Oh, many a tale it could unfold,
Accept the peace-pipe, worn and old.

(He gives the peace-pipe to Goddess of Peace.)

15. Piano. *Evening Peace*. Alban Foerster.

16. Flag Drill. (Boy Scouts.)

17. Recitation. (Goddess of Peace.)

Welcome to the Palace of Peace;
Welcome the time when war shall cease;
Welcome all! From east and west,
And north and south come many a guest;
With rare gifts in either hand
Come people now of ev'ry land.
May love between you all increase—
We look for universal peace!

18. Song. *The Star Spangled Banner*.

(All take part in the song, led by Boy Scouts, and march off.)

37. JUNE'S RECEPTION

A RECITAL FOR THE CLOSE OF THE SCHOOL YEAR

(The stage should be set with flowers and ferns to give the appearance of a garden. June wears a white dress and a wreath of roses. The Flower Girls wear white dresses and carry flowers. The Japanese wear native costume and carry parasol and fan. June enters while the first selection is being played, and sits on a raised platform. As march, *In the Park*, is played, three Japanese enter at the right, and three enter at the left. The Flower Girls and others who take part in the program enter as *Alla marcia* is played. They sit in groups at the right and left of June, and take part in the program from time to time. When pupils are not very advanced, the latter part of the program may be omitted, and the duet suggested be the close. This program is specially prepared for teachers who have large classes with pupils in various stages of advancement.)

SIXTY MUSICAL GAMES

- I. Piano. Waltz. *A Happy Day in June*. Blumenschein.
II. Recitation. *Lowell*. (JUNE).

JUNE— And what is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays:
Whether we look, or whether we listen,
We hear life murmur, or see it glisten;
Every clod feels a stir of might,
An instinct within it that reaches and towers,
And, groping blindly above it for light,
Climbs to a soul in grass and flowers;
The flush of life may well be seen
Thrilling back over hills and valleys;
The cowslip startles in meadows green,
The buttercup catches the sun in its chalice,
And there's never a leaf nor a blade too mean
To be some happy creature's palace;
The little bird sits at his door in the sun,
Atilt like a blossom among the leaves,
And lets his illumined being o'errun
With the deluge of summer it receives;
His mate feels the eggs beneath her wings,
And the heart in her dumb breast flutters and sings;
He sings to the wide world, and she to her nest—
In the nice ear of nature which song is the best?

- III. Piano. March: *In the Park*. (*Rhythm and Action with Music.*) Norton.
IV. Dialogue between June and Japanese. (Japanese recite in concert):

JAPANESE—

We come from far across the sea,
Where cherry-blossoms blow,
And we all bow on bended knee—
We are polite, you know.

SIXTY MUSICAL GAMES

To hear your concert we have come
With parasol and fan;
Again we bow on bended knee,
Six maidens from Japan.

JUNE—

'Tis true, vacation time draws near,
And visitors are welcome here;
So in our concert tell us, pray,
Will you all assist today?

FIRST JAPANESE—

Our music few folks like to hear—
Was there ever a Jap with a musical ear?
But if hearts and voices be in tune,
We'll do our best to please sweet June.

SECOND JAPANESE—Piano. *'Mid Palms and Roses.* Engelmann.

THIRD JAPANESE—Recitation. *What so sweet?* L. R. S.

What so sweet as June-time?
Every flower that blows
Welcomes in sweet summer
With the fragrant rose.

What so sweet as bird-songs
On a bright June day?
Robin dear is singing—
Hear his roundelay!

What so sweet as sun and shower,
And bird-song together?
Everywhere sweet voices call,
"Welcome bright June weather!"

FOURTH JAPANESE—Piano. *Birds in the Orchard.* Cadman.

FIFTH JAPANESE—Piano. Valse: *Fascination.* Berthram.

SIXTH JAPANESE—Recitation. *In the Woodland.* L. R. S.

SIXTY MUSICAL GAMES

Out in the woodland yonder,
I hear a sweet refrain;
'Tis Bluebird's call, as rain-drops fall—
But what cares he for rain?
He says, "'Tis June, oh, merry June,
And Bluebird is here again!"

Out in the woodland yonder,
I hear the Fairy feet:
Down by the stream shy flowers dream;
And I hear an echo sweet
Sing merrily, sing merrily,
For June's name we repeat.

- V. Piano. *Alla marcia*. James H. Rogers.
VI. Flower Girls play and recite, as follows:
1. Piano. *Spring Song*. Heller. (*Golden Treasury of Classical Music*.)
2. Violin. *Parade thro' the town*. Oehmler.
3. Recitation. *June is a name we like to hear*. L. R. S.

June is a name we like to hear,
For it brings vacation near.
What is in the sound of June?
Many voices all in tune,
Hum of bee and song of bird,
Sweetest music ever heard,
Scent of flowers in the air,
Sweet June voices everywhere.
In vacation time, you know,
To the woods we all will go.
June's a name we like to hear,
For it brings vacation near.

4. Piano. *The Rock Rose*. Smallwood.
5. Piano. *The Woodruff*. Smallwood.
6. Piano. *The Sweet Violet*. Smallwood.
7. Recitation. *The Moss Rose*. Selected.

SIXTY MUSICAL GAMES

The angel of the flowers one day
 Beneath a rose-tree sleeping lay—
 That spirit to whose charge 'tis given
 To bathe young buds in dew of heaven.
 Awaking from his light repose,
 The angel whispered to the rose:
 "O fondest object of my care,
 Still fairest found where all are fair,
 For the sweet shade thou giv'st to me
 Ask what thou wilt, 'tis granted thee."
 "Then," said the rose, with deepened glow,
 "On me another grace bestow.
 The spirit paused, in silent thought—
 What grace was there that flower had not?
 'Twas but a moment: o'er the rose
 A veil of moss the angel throws;
 And, robed in nature's simplest weed,
 Could there a flower that rose exceed?

8. Song. *Spring's Arrival*. (*Thirty Songs for Children*.)
9. Piano. *In the Swing*. Williams.
10. Piano. *Butterflies*. Williams.
11. Piano. Duet: *Playing Tag*. Williams.
12. Piano. *Waterlilies*. Cadman.
13. Recitation. *Stanzas for Music*. Byron. (One Japanese bows to June.)

There be none of Beauty's daughters
 With a magic like thee;
 And like music on the waters
 Is thy sweet voice to me:
 When, as if its sound were causing
 The charmed ocean's pausing
 The waves lie still and gleaming,
 And the lulled winds seem dreaming.

And the midnight moon is weaving
 Her bright chain o'er the deep;
 Whose breast is gently heaving,
 As an infant's asleep:
 So the spirit bows before thee,

SIXTY MUSICAL GAMES

To listen and adore thee;
With a full but soft emotion,
Like the swell of summer's ocean.

14. Piano. *Flower Song*. Krug.
15. Piano. *When the heart is young*. C. W. Kern.
16. Recitation. *Laughing Song*. James Whitcomb Riley.
(From *Morning*, copyright, 1907. Used by special permission of the publishers, The Bobbs-Merrill Company.)

Sing us something full of laughter;
Tune your harp and twang the strings
Till your glad voice, chirping after,
Mates the song the robin sings:
Loose your lips and let them flutter
Like the wings of wanton birds—
Though they naught but laughter utter,
Laugh, and we'll not miss the words.

Sing in ringing tones that mingle
In a melody that flings
Joyous echoes in a jingle
Sweeter than the minstrel sings:
Sing of winter, spring, or summer,
Clang of war or low of herds;
Trill of cricket, roll of drummer—
Laugh, and we'll not miss the words.

Like the lispings laughter glancing
From the meadow brooks and springs,
Or the river's ripples dancing
To the tune the current sings—
Sing of Now, and the Hereafter;
Let your glad song, like the birds',
Overflow with limpid laughter—
Laugh, and we'll not miss the words.

17. Song. *The Bright Waves are Dancing*. (*Thirty Songs for Children*.)

SIXTY MUSICAL GAMES

18. Piano. *The Busy Bee*. Williams.
19. Piano. *In the Rose Garden*. Geibel.
20. Piano. *A June Rose*. Cadman.
21. Recitation. *The Greenwood*. Selected.

O, when 'tis summer weather,
And the yellow bee, with fairy sound,
The waters clear is humming round,
And the cuckoo sings unseen,
And the leaves are waving green—
O, then 'tis sweet,
In some retreat,
To hear the murmuring dove,
With those whom on earth alone we love,
And to wind through the greenwood together.
But when 'tis winter weather,
And crosses grieve,
And friends deceive,
And rain and sleet
The lattice beat—
O, then 'tis sweet,
To sit and sing,
Of the friends with whom, in the days of spring,
We roamed through the greenwood together.

22. Piano. *Forest Song*. Heller. (*Golden Treasury of Classical Music*.)

FLOWER GIRL—Where do our visitors come from?

JAPANESE—People call it the Sunrise Land!

23. Piano. *Song at Sunrise*. C. F. Manney.
24. Piano. *June*. Tchaikovsky.
25. Duet. *Under the Banner of Victory*. F. von Blon.

38. A MOTHER GOOSE RECITAL FOR WINTER

(The pupils wear Mother Goose costumes. The stage may be given the appearance of winter. White paper cut in irregular lengths, hung from above, represents icicles. White rugs may be placed on the floor. The Mother

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Goose selections are taken from *Sixty Songs from Mother Goose*, and *Mother Goose Songs without Words*, by L. E. Orth. The Schumann selections are to be found in *Album for the Young* and *Scenes from Childhood*.)

1. Song (behind the scenes). *Old Mother Goose*.
2. Recitation (by Mother Goose and Bo-Peep).

MOTHER GOOSE—There is an old woman who lives in a shoe,
With so many children, pray, what can she
do?
Cold winter is coming and Christmas draws
near,
How can she buy presents for her children
dear?

BO-PEEP— We'll give a concert, that's what we'll do,
To help the old woman who lives in a shoe.
We'll call in Jack Horner, and call Jack
and Jill,
Perhaps they will play if they've come down
the hill.

3. Piano Duet. *Playing Tag*. Williams. (By Jack and Jill.)
4. Piano. *Old King Cole*.
5. Song. *Old King Cole*.
6. Recitation. *The Fiddler*.

A fiddler played on his fiddle one day,
A-fiddle dee, dee, dee, dee,
The Mother Goose children came out to play;
A-fiddle dee, dee, dee, dee,
And when the fiddler played again,
The fairies trooped from wood and glen,
There came the merry little men,
A-fiddle dee, dee, dee, dee!

A fiddler played his fiddle one night,
A-fiddle dee, dee, dee, dee,
And oh, it was a merry sight:
A-fiddle dee, dee, dee, dee,
The brownies trooped up o'er the hill,

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The gipsies danced with right good will,
For truly, no one could keep still,
A-fiddle dee, dee, dee, dee!

The fiddle hangs upon the wall,
A-fiddle dee, dee, dee, dee,
The fiddler does not heed our call:
A-fiddle dee, dee, dee, dee,
Oh, Mother Goose call your fiddlers three,
They will make music for you and me,
But the old, old fiddler, where is he?
A-fiddle dee, dee, dee, dee!

7. Violin and Piano. *Clown Dance*. Oehmler.
8. Piano. *The Queen of Hearts*.
9. Song. *The Queen of Hearts*.
10. Recitation. *A Dream*. Selected.

Oh, that day last December!
Well, well, I remember
How tired I felt after school,
 On the sofa reposing,
 With just my eyes closing,
While puss went to sleep on a stool!

And I heard, "Ding-dong, bell;
See poor puss in the well,"
 And then "Hickory, dickory, dock."
Quick I looked around to see
What it ever could be,
 When a little mouse ran up the clock!

Next, I saw Mother Hubbard
Go up to her cupboard,
 And grumble to find it so bare;
And that poor Simple Simon
Walk up to the pieman,
 And beg for a taste of his ware.

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I saw little Miss Mary,
So very contrary,
Who walks where the purple bells grow.
And the man with a drum,
Just as big as your thumb,
And the old cock beginning to crow.

11. Piano. *The North Wind doth Blow.*

12. Song. *Blow, Wind, Blow.*

13. Recitation. *Old Winter.* Selected.

Old Winter is coming, alack, alack!
How icy and cold is he!
He's wrapped to his heels in a snowy-white sack,
The trees he has laden till ready to crack,
He whistles his trills with a wonderful knock,
For he comes from a cold countree.

Old Winter's a rough old chap to some,
As rough as ever you'll see,
"I wither the flowers whenever I come,
I quiet the brook that went laughing along,
I drive all the birds off to find a new home;
I'm as rough as rough can be!"

A cunning old fellow is Winter, they say,
A cunning old fellow is he;
He peeps in the crevices day by day,
To see how we're passing our time away,
And mark all our doings from sober to gay—
I'm afraid he is peeping at me!

14. Piano. Schumann.

Winter Time.

By The Fireside.

Northern Song.

15. Piano. *When Good King Arthur ruled his Land.*

16. Recitation. *Winter.* Selected.

Gone are the bluebird and robin,
Gone is the buzzing bee,

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Gone are the violets and daisies,
Even the leaves from the tree.

Yet is my heart full of cheer,
For Winter is here.
Frosted are pavement and window—
Frozen are pond and brook,
Snowflakes are falling by thousands,
We are in fairyland—look!
Elfsins were working last night,
Preparing this sight.

Put on your great coat and mittens,
Bring out your Christmas sled;
Hear the sweet sleigh-bells a-jingling—
All other noises have fled.
Now let your glad voices ring,
For Winter is king.

17. Piano. *Simple Simon*. Orth.
18. Recitation. L. R. S. SIMPLE SIMON.

I am a merry huntsman bold,
Each evening after tea;
So over hill and dale I go,
Upon my daddy's knee!

So many pleasant sights we see
On hilltop and in glen;
We kill the deer and bring it home,
And gallop off again.

So merry is the huntsman bold,
'Tis just the life for me;
Each evening I go riding out
Upon my daddy's knee!

19. Piano. *Little Hunting Song*. Schumann.
20. Piano. *The Pipers*. Gounod.
21. Recitation. *When my ship comes in*. L. R. S. (BOY BLUE
nods his head).

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I will take you with me to Slumber Town
When my ship comes in,
Little Boy Blue, with eyes of brown,
When my ship comes in;
Then we will sail away, away,
Among the stars till break of day,
Dear old Mother Goose what will she say?
When my ship comes in!

I will take you with me, little Boy Blue,
When my ship comes in,
And many pleasant things we'll do
When my ship comes in;
But let us now a-sailing go,
The dream-ship's almost here, you know!
And we'll be singing soft and low
When my ship comes in!

22. Song. *Rock-a-bye Baby.*

23. Song. *We're the tribe of Mother Goose.*

39. A LITTLE VISIT TO JENNY LIND

A MUSICAL PLAYLET IN TWO SCENES, FOUNDED ON FACT

(Reprinted, by permission, from *The Musical Observer*)

C H A R A C T E R S

JENNY LIND

OTTO GOLDSCHMIDT

HANS CHRISTIAN ANDERSEN

FAIRIES

SCENE I.

(Jenny Lind is sweeping, and singing any old-time ballad.
A knock is heard, and Hans Christian Andersen comes in.)

HANS—I am Hans Andersen. May I come in and rest awhile?

JENNY—You are welcome to rest, if my work does not disturb you.

HANS—Must you work all day?

JENNY—Yes, I must sweep and dust, and prepare dinner;
for father and mother are away teaching all day.

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HANS—Are you not often sad and lonely?

JENNY—Yes, I am often lonely; then I forget about it, and I sing and *sing*. I am always singing at my work.

HANS—I heard you singing as I came in. Pray do not let me interrupt the song!

(Jenny continues to work and sing. Hans produces a tablet and begins to write.)

JENNY—What are you writing, may I ask?

HANS—It is nothing much—it is only a fairy-tale. You will be a great singer some day!

JENNY—How can it be true, when I am so little and ugly?

HANS—I will write a fairy-tale about you.

JENNY—Do, please do!

HANS—I do not know how I could live without writing fairy-tales. You know I tried to get an engagement at the theatre, and the manager said I was too lean! I tried singing, and my voice failed me.

JENNY—Ah! if one's *voice* should fail!

HANS—Yes. But voice or no voice, I am happy still. I dream dreams, I see pictures in the fire, and I weave all these things into fairy-tales.

JENNY—Oh, do tell me a fairy-tale! Shall I be like Cinderella and go to the great ball?

HANS—Listen, and you shall see the fairies as I describe them. *You* shall do something much finer than to go to a ball. (A procession of fairies is seen to pass at the back of the stage.)

HANS—There once was a little girl who was always singing, singing; her voice was like a lark at break of day. The little girl lived in Sweden and kept house while her parents worked. She sang at her work; she was always singing. Whenever she heard a melody she could sing it afterward by heart. She could sing all the airs of Sweden. She could sing many of the bird songs.

One day a Fairy God-mother came. She said, "What do you want more than anything else in the world?" The little girl said, "I choose to be a great singer." The Fairy God-mother waved her wand, and they stood in a great theatre. All the fairies were jealous of the little girl be-

SIXTY MUSICAL GAMES

cause of her wonderful voice, and one fairy said, "I will whisper to the manager that the girl is little and timid, and he will not hear her sing." The manager at first thought that he would not let her sing for him, but finally decided to do so.

Then whisk! The Fairy God-mother waved her wand again, and the little girl was in a school where music was taught, and every day her voice became more beautiful. In the school the children gave little plays, and this little girl always sang in these. The jealous fairy said, "I will have my way with her yet. I will take her voice away." The little girl suddenly lost her voice. Some days she could sing well, some days she could hardly sing at all.

The Fairy God-mother did not forget her. One night, before a concert, the Fairy God-mother appeared and brought her back her voice. It was a more wonderful voice than she had ever had. The Fairy God-mother banished the jealous fairy. Then all the other fairies came and bowed to the little girl. She was called the best singer in Europe. She was given a silver wreath in Hamburg. She was called the "Swedish Nightingale." She came to America. When she landed many people were waiting to receive her. She was paid a thousand dollars a night! She married, and lived happily ever after!

JENNY—What a wonderful fairy-tale. I wish all that might happen to me! I sometimes see pictures in the fire; and I see, today, many little fairies coming toward you. Perhaps each one will whisper a new fairy-tale.

HANS—I must be going. Pray accept this rose: and, however lonely you may be, I hope you will keep on singing, and remember my fairy-tale.

(A program of fairy music may be introduced here if desired. The fairies enter, and skip round the piano, then stand in groups while one and another play. The programs should be decorated on the outside with a picture of a fairy with wings and a wand.)

1. *Happy Fay.* Engelmann.

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2. *Fairy Zephyrs*. Horner.
3. *Fairy Dance*. Grieg.
4. *Frolic of the Pixies*. Valentine.
5. *Little Fairy Schottische*. Streabbog.
6. *Fairy Polka*. Spindler.
7. *A Frolic*. Hyatt.
8. *Elfin Waltz*. Williams.
9. *Puck Polka*. (duet). Behr.
10. *Fantastic March*. Manney.

(As the end of this selection draws near, all the fairies but the one playing steal softly out, followed by the last player, and leaving Jenny Lind asleep. Then Hans Andersen goes out. This ends the first scene.)

SCENE II.

(Jenny Lind and Otto Goldschmidt sit by the fire.)

JENNY—Here we are in America, and the fairy-tale I have often told you has come true! Oh! that night when my voice first failed me, and that night when it came back, stronger and more wonderful than ever! Now my voice never fails me, and I am indeed to receive a thousand dollars a night. I wonder what has become of Hans Andersen?

GOLDSCHMIDT—He has written many wonderful poems and fairy-tales. One of his stories has been translated into fifteen different languages.

JENNY—I will dress again in white tonight and wear a single rose in my hair. Come, we must practise the song!

(She sings, Goldschmidt playing for her. Hans Andersen enters softly.)

HANS—Bravo! bravo! the fairy-tale came true!

(All shake hands.)

JENNY—Oh, Hans, do not tease, tell me a real fairy-tale.

HANS—Shall I tell you the tale of *The Fir Tree*, or *The Tinder Box*, or *The Rose Elf*, or *The Real Princess*, or *The Little Match Girl*, or *The Snowman*?

JENNY—Oh, Hans, do not tease, tell me a real fairy-tale.

GOLDSCHMIDT—Perhaps there *are* no more real fairy-tales!

HANS—There are always plenty of fairy-tales. But hark!

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Some people are coming to give you a serenade by torch-light. Let us listen, and we will have the fairy-tale later!

(The fairies pass again with torches lighted, at the back of the stage, while any serenade is played or sung, and the curtain falls.)

40. A JAPANESE RECITAL FOR THE SPRING

(The girls wear Japanese kimonos, and flowers in their hair. The boys wear dark suits with bright sashes, when regular Japanese costume cannot be obtained. The Mikado dresses a little more gaily than the rest and carries a large fan. His attendants carry Japanese umbrellas. Japanese screens should be used in the decorations, also fans, parasols and lanterns. If the recital is given in the evening, the lanterns may be lit. Vases may be set on little stands about the room. A Japanese figure, or fan, or lantern, may be painted on the programs. The children's own names need not appear on the programs. Japanese names may be substituted, as: Ah Lee, Chee Hoo, Peach Boy, Lotus Blossom, Cherry Blossom, Loo Fang, Ah San, Ah Loo, etc. As the first number is played, the children enter from opposite sides, each carrying a chrysanthemum; they meet, march right and left, pass each other several times, meet again and hold up chrysanthemums. The Mikado enters from the back, and marches between, with his two attendants behind him. He recites, after which he sits on chair at the back of the stage, his attendants at the right and left, while the others group themselves at right and left. His attendants gather chrysanthemums from the children and place these in a vase, in front of the Mikado.)

1. Piano. *March at Sunrise.* (*Rhythm and Action with Music.*) Norton.
2. Recitation. *Music.* Shakespeare.

MIKADO—If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again—it had a dying fall.

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Oh, it came o'er my ear like the sweet south,
That breathes upon a bank of violets,
Stealing and giving odor.

3. Piano. *Birds in the Orchard*. Cadman.

4. Piano. *In Springtime*. Manney.

5. Recitation. *Song of Spring*. Selected.

Laud the first spring daisies ;

Chant aloud their praises ;

Send the children up

To the high hill's top ;

Tax not the strength of their young hands

To increase your lands.

Gather the primroses,

Make handfuls into posies ;

Take them to the little girls who are at work in mills :

Pluck the violets blue,

Ah, pluck not a few !

Knowest thou what good thoughts from Heaven the
violet instils ?

6. Piano. *Song of the Mill Wheel*. (*Rhythm and Action with Music*.)

7. Recitation. *Song of Spring* (continued).

See, the birds together,

In this splendid weather,

Worship God (for he is God of birds as well as men),

And each feathered neighbor

Enters on his labor,

Sparrow, robin, redpole, finch, the linnet, and the wren.

As the year advances,

Trees their naked branches

Clothe, and seek your pleasure in their green apparel.

Insect and wild beast

Keep no Lent, but feast ;

Spring breathes upon the earth, and their joy's in-
creased,

And the rejoicing birds break forth in one loud carol.

8. Piano. *Flying Birds*. (*Rhythm and Action with Music*.)

9. Song. *Lady Bird*. Schumann. (*Thirty Songs for Children*.)

SIXTY MUSICAL GAMES

10. Recitation. *Song of Spring* (continued.)
Ah, come and woo the spring;
List to the birds that sing;
Pluck the primroses, pluck the violets,
Pluck the daisies,
Sing their praises;
Friendship with the flowers some noble thought begets.
Come forth and gather these sweet elves
(More witching are they than the fays of old),
Come forth and gather them yourselves;
Learn of these gentle flowers whose worth is more
than gold.
11. Piano. *In the Swing*. (*Rhythm and Action with Music*.)
12. Recitation. *An April Day*. (By two Japanese girls with umbrellas.)

FIRST GIRL— With parasols we stroll about,
Upon an April day;
We hope the sun will soon come out,
And drive the clouds away.
We'll raise our parasols again—
They're good for sunshine and for rain—
We hear the rain-drops' sweet refrain,
Upon an April day.

SECOND GIRL— In a country far away,
Upon an April day,
The people like to stay indoors—
At least, that's what they say;
They wear their shoes inside the door,
And read their books right side before;
They do queer things, yes, many more,
Upon an April day!

BOTH— What care we for stormy weather?
Sun and showers come together.
Showers are welcomed, if you please,
By the little Japanese.

SIXTY MUSICAL GAMES

13. Song. *New Year's Song*. (*One Hundred Folk Songs of All Nations*.) Ed. by Bantock.
14. Piano. *In the Rose Garden*. Geibel.
15. Piano. *Flower Song*. Krug.
16. Piano. *Springtide*. (*Rhythm and Action with Music*.) Norton.
17. Recitation. *May Morning*. Milton.

Now the bright morning star, day's harbinger,
Comes dancing from the east, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip and the pale primrose.
Hail! bounteous May! that doth inspire
Mirth and youth and warm desire;
Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing.
Thus we salute thee with our early song,
And welcome thee and wish thee long.
18. Piano. *In the Garden*. (*Rhythm and Action with Music*.)
(The children go out while this number is played, and return with flowers, which they place in vases on the stage.)
19. Song. *Cherry Bloom*. (*One Hundred Folk Songs of All Nations*.) Ed. by Bantock.
20. Piano. *'Mid Palms and Roses*. Engelmann.

41. A MUSIC-PROGRAM RECITAL

FOR ANY SEASON

(The music for this program is found in *Young People's Classics*, Volume 2. The poems by Louise Ayres Garnett are used by special permission of the author. *The Musician* is used by special permission of the author and of Harper Brothers. This poem appeared in *Harper's Magazine*, August, 1908.)

1. Piano. *Always good-natured*, Op. 50, No. 2. Giese.
2. Recitation. *The Musician*. Louise Ayres Garnett.

SIXTY MUSICAL GAMES

I love the smooth piano keys;
They're pleasant, too, to play.
It's fun to go now up, now down,
And hear the things they say.

The basement notes are very cross
And call out, "Don't you dare!"
The attic notes are scared to death;
The front-door notes don't care.

And when I'm tired of doing that,
I play a real duet.
It's Peter—Peter—something. What
The rest is I forget.

It's very hard and only played
Upon the darkey keys.
I'm glad I'm musical and know
So many things to please.

3. Piano. *In a Hurry*. Loeschhorn.
4. Piano. *Happy Wanderer*. Damm.
5. Recitation. *A Song of the Road*. Robert Louis Stevenson.

FIRST CHILD—

The gauger walked with willing foot,
And aye the gauger played the flute.
And what should Master Gauger play
But "Over the hills and far away"?

SECOND CHILD—

You go with me the selfsame way;
The selfsame air for me you play;
For I do think, and so do you,
It is the tune to travel to.

THIRD CHILD—

For who would gravely set his face
To go to this or t'other place?
There's nothing under heav'n so blue
That's fairly worth the traveling to.

SIXTY MUSICAL GAMES

FOURTH CHILD—

Then follow you, wherever he
The traveling mountains of the sky;
Or let the streams in civil mode
Direct your choice upon a road.

ALL—

For one and all, or high or low,
Will lead you where you wish to go;
And one and all go night and day
Over the hills and far away.

6. Piano. *The Pipers*. Gounod.
7. Piano. *Jolly Huntsman*, Op. 31, No. 2. Merkel.
8. Piano. *Call of the Posthorn*, Op. 575, No. 22. Behr.
9. Recitation. *Wind thy Horn, my Hunter Boy*. Moore.

Wind thy horn, my hunter boy,
And leave thy lute's inglorious sighs;
Hunting is the hero's joy,
Till war his noble game supplies.
Hark! the hound bells ringing sweet,
While hunters shout, and the woods repeat,
Hilli-ho! Hilli-ho!

Wind again thy cheerful horn,
Till echo, faint with answering, dies;
Burn, bright torches, burn till morn,
And lead us where the wild boar lies.
Hark! the cry, "He's found! he's found!"
While hill and valley our shouts resound,
Hilli-ho! Hilli-ho!

10. Piano. *Hunting Song*, Op. 101, No. 19. Gurlitt.
11. Piano. *Playfulness*, Op. 292, No. 1. Lange.
12. Recitation. *Songs*. Louise Ayres Garnett.

'Most ev'ry time I start to sing
There's some one sure to say,
"Poor child, you cannot keep the key!
Now, that will do today."

SIXTY MUSICAL GAMES

I hide my head, I'm so ashamed.
Why can't I keep the key?
I *love* to sing and all my songs
Sound right enough to me.

Then mother kisses both my cheeks,
And whispers very low,
"Down in your little heart you sing
The sweetest songs I know."

And then I feel so glad I just
Can't think of anything,
But run away all by myself,
And sing and sing and sing!

13. Piano. *Song without Words*, Op. 101, No. 10. Gurlitt.
14. Piano. *Good Humor*. Baumfelder.
15. Piano. *Slumber Song*, Op. 101, No. 6. Gurlitt.
16. Recitation. *My Captain*. L. Rountree Smith.

Mother's the captain of a small boat,
Off into Dreamland at evening we float.
Mother will pilot me safely along,
Singing so sweetly a lullaby song.
All of the voyage my dear mother knows:
Safe into Dreamland the little boat goes.

17. Piano. *Cradle Song*, Op. 124, No. 6. Schumann.
18. Piano. *The Ball Waltz*, Op. 30. Ludovic.
19. Recitation. *Wake up, Sweet Melody*. Moore.

Wake up, sweet melody!
Now is the hour
When young and loving hearts
Feel most thy power.
One note of music, by moonlight's soft ray—
Oh, 'tis worth thousands heard coldly by day.
Then wake up, sweet melody!

SIXTY MUSICAL GAMES

42. AN OCTOBER RECITAL

(Children dressed in costume of Fairies. Scene: In the Woods.)

1. Recitation, from *A Midsummer-night's Dream*, Act II, Scene 2. Shakespeare. Titania and Oberon.

TITANIA—

Come, now a roundel, and a fairy song;
Then, for the third part of a minute, hence;
Some to kill cankers in the musk-rose buds,
Some war with rere-mice for their leathern wings,
To make my small elves coats; and some keep back
The clamorous owl that nightly hoots and wonders
At our quaint spirits. Sing me now asleep;
Then to your offices and let me rest.

OBERON—

'Tis the hour of fairy ban and spell:
The wood-tick has kept the minutes well;
He has counted them all with click and stroke
Deep in the heart of the mountain oak,
And he has awakened the sentry elf
Who sleeps with him in the haunted tree,
To bid him ring the hour of twelve,
And call the fays to their revelry;
Twelve small strokes on his tinkling bell
('Twas made of the white snail's pearly shell):
"Midnight comes and all is well!
Hither, hither wing your way!
'Tis the dawn of the fairy day."

2. Piano. *Fantastic March*. Charles F. Manney.

(Fairies enter, in groups.)

3. Recitation (Puck). L. R. S.

Oh, come to the woods, the merry green woods,
While gaily the autumn leaves fall.

SIXTY MUSICAL GAMES

Just look overhead, 'mid leaves brown and red,
The squirrels all chatter and call,
"October is here, the Queen of the Year,
Merry, merry, October!"

Oh, out in the woods, the merry green woods,
The fairies their revels will keep;
Then, when it is dark, comes the Frost Spirit—hark!
He is singing the flowers to sleep!
"October is here, the Queen of the Year,
Merry, merry October!"

4. Piano. *Cricket Polka*. Huse. (*Young Player's Popular Collection*.)
5. Recitation. *The Cricket*. Selected.

Little inmate, full of mirth,
Chirping on my kitchen hearth,
Whereso'er be thine abode,
Always harbinger of good,
Pay me for thy warm retreat
With a song more soft and sweet;
In return thou shalt receive
Such a strain as I can give.

Frisking thus before the fire,
Thou hast all thy heart's desire.
Thou surpassest, happier far,
Happiest grasshoppers that are:
Theirs is but a summer song,
Thine endures the winter long.
Unimpaired and shrill and clear,
Melody throughout the year.

6. Piano. *Elfn Waltz*. F. A. Williams.
7. Piano. *Little Fairy March*, or *Little Fairy Schottische*. Streabbog. (*Young Player's Popular Collection*.)
8. Recitation. Alice Cary.

SIXTY MUSICAL GAMES

TITANIA —

Shorter and shorter now the twilight clips
The days, as through the sunset gates they crowd.
And summer from her golden collar slips
And strays through stubblefields, and moans
(Save when by fits the warmer air deceives),
And, stealing hopeful to some sheltered bow'r,
She lies on pillows of the yellow leaves,
And tries the old tunes over for an hour.

9. Piano. *Dance of the Sunbeams*. Cadman.
10. Piano. *Hour of Play*. Lichner. (*Young People's Classics*, Vol. II.)
11. Piano. *Playfulness*. Lange. (*Young People's Classics*, Vol. II.)
12. Recitation, from *The Merchant of Venice*. (Fairies.)
Shakespeare.

ARIEL—

Tell me where is Fancy bred,
Or in the heart, or in the head?
How begot, how nourished?
Reply, reply.

It is engendered in the eyes,
With gazing fed; and Fancy dies
In the cradle where it lies.

Let us all ring Fancy's knell;
I'll begin it —Ding, dong, bell.
Ding, dong, bell.

(From *Romeo and Juliet*.)

OBERON—

O, then I see, Queen Mab hath been with you.
....She comes

SIXTY MUSICAL GAMES

In shape no bigger than an agate-stone
On the forefinger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep;
Her wagon-spokes made of long spider's legs;
The cover of the wings of grasshoppers.

(From *The Tempest*.)

CERES—

Earth's increase, foison plenty,
Barns and garner's never empty,
Vines with clustering bunches growing,
Plants with goodly burthens bowing;

Spring come to you at the farthest
In the very end of harvest!
Scarcity and want shall shun you;
Ceres' blessing so is on you.

13. Piano. *Song Without Words*. Gurlitt. (*Young People's Classics*, Vol. II.)
14. Piano. *Mysterious Affair*. Reinecke. (*Young People's Classics*, Vol. I.)
15. Piano. *Fairy Polka*. Spindler. (*Young People's Classics*, Vol. I.)
16. Piano. *Harvest*. Lange. (*Young Player's Popular Collection*.)
17. Recitation, *Gay Little Autumn Leaves*. Selected. Child carrying sprays of autumn leaves.

Gay little autumn leaves,
Flying, down, down,
Scarlet and yellow leaves,
Russet and brown,
Each one a fairy is,
In gorgeous gown;
Gay little autumn leaves,
Flying, down, down.

SIXTY MUSICAL GAMES

Hark, they are whispering,
"Dear tree, good-by!
Winter is coming, so
Now we must fly."
Scarlet and yellow leaves,
Russet and brown,
Each one a fairy is,
Flying, down, down.

18. Piano. *Autumn Leaves*. R. S. Stoughton.
19. Piano. *Firefly Waltz*. Leduc. (*Young People's Classics*, Vol. II.)
20. Piano. *Cradle Song*. Schumann. (*Young People's Classics*, Vol. II.)
21. Piano. *Nightfall*. Krogmann.
22. Recitation. From *A Midsummer-night's Dream*.

PUCK—

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
If you pardon, we will mend:
And, as I am an honest Puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call;
So, good night unto you all.
Give me your hands, if we be friends;
And Robin shall restore amends.

(All shake hands.)

23. Piano. *Good-night*. Loeschhorn. (*Young People's Classics*, Vol. II.)

SIXTY MUSICAL GAMES

24. Piano Duet. *Puck Polka*. Behr.

(Several of the recitations may be extended by looking up the references.)

43. AN AUTUMN RECITAL

(All the music for this Recital can be had from the publishers of this book. The selections from Schumann are from *Album for the Young*, and *Scenes of Childhood*.)

PART I. IN A STRANGE LAND

(Many children enter, in traveling costume, carrying bags, etc. They have been away on a vacation and are homesick. The Happy Farmer suggests that they go home. The Sailor Boy offers his boat.)

PART 2. AT HOME.

SCENE: The woods.

(Goldenrod, asters, and sunflowers are placed in jars. Indian Summer wears a white dress covered with autumn leaves, and sits on a raised platform. Autumn leaves should also be used in decorating. The Happy Farmer and the Sailor Boy appear in appropriate costume.)

PART I.

1. Piano. *In a Strange Land*. Bernhard Wolff.
2. Piano. *From Foreign Lands and Peoples*. Schumann.
3. Recitation. *The Dream of Home*. Moore.

Who has not felt how sadly sweet
The dream of home, the dream of home,
Steals o'er the heart, too soon, too fleet,
When far o'er sea or land we roam?
Sunlight more soft may o'er us fall,
To greener shores our bark may come,
But far more bright, more dear than all,
That dream of home, that dream of home.

SIXTY MUSICAL GAMES

Ask of the sailor youth, when far
His light bark bounds o'er ocean's foam,
What charms him most, when ev'ning star
Smiles o'er the wave? To dream of home.
Fond thoughts of absent friends and loves
At that sweet hour around him come;
His heart's best joy where'er he roves,
That dream of home, that dream of home.

4. Piano. *In Olden Times*, Wolff. (*Rhythm and Action with Music*. Norton.)

(Enter Farmer and Sailor.)

5. Dialogue.

HAPPY FARMER—

Why so sad, young people pray?
Only plaintive airs you play.

CHILDREN—

We are so very far from home,
'Tis sad indeed so long to roam.

HAPPY FARMER—

Why do you not return today?
The Sailor Boy will lead the way.

SAILOR—

I have a boat in which to ride,
The bonny bark is the sailor's pride!

6. Piano. *Happy Farmer*. Schumann.
7. Piano. *In the Boat*. C. E. Van Laer.
8. Recitation. Lowell.

SAILOR BOY—

Here all is pleasant as a dream;
The wind scarce shaketh down the dew,

SIXTY MUSICAL GAMES

The green grass floweth like a stream
 Into the ocean's blue ;
 Listen ! O listen !
Here is a gush of many streams,
 A song of many birds,
And every wish and longing seems
 Lulled to a numbered flow of words—
 Listen ! O listen !
 Here ever hum the golden bees
 Underneath full-blossomed trees,
At once with glowing fruit and flowers crowned ;
 The sand is so smooth, the yellow sand,
 That thy keel will not grate as it touches the land,
All around with a slumbrous sound,
 The singing waves slide up the strand,
 And there, where the smooth, wet pebbles be,
 The waters gurgle longingly,
 As if they fain would seek the shore,
 To be at rest from the ceaseless roar,
 To be at rest forevermore—
 Forevermore.

9. Piano. *Prière du matin*. Streabbog. (*Young People's Classics*, Vol. I.)

(Exit all.)

PART II.

(To be given by five children, in turn, all reciting the last verse.)

Golden Autumn comes again,
With its storms of wind and rain,
With its fields of yellow grain.

Through the lanes where bind-weed weaves
Graceful wreaths of clustering leaves,
Home the reapers bear the sheaves.

SIXTY MUSICAL GAMES

Singing loud their harvest-song
In their hearty, rustic tongue—
Singing gaily, old and young.

Though the summer flowers are dead,
Still the poppy rears its head,
Flaunting gaily all in red.

Still the daisy, large and white,
Shining like a star at night,
In the hedgerow twinkles bright.

Still the foxglove's crimson bell,
And the fern leaves in the dell,
Autumn's parting beauty tell.

2. Piano. *Little Reaper's Song, or Rustic Song, or Little Harvest Song.* Schumann.
3. Piano. *Whispering Leaves.* Geibel. (*Rhythm and Action with Music.* Norton.)
4. Song. *The Swallow's Flight.* (*Thirty Songs for Children.*)
5. Piano. *Over the Meadow.* Charles F. Manney.
6. Recitation. *Miss Ah Lee Loo.* L. Rountree Smith.

JAPANESE—

Miss Ah Lee Loo from far Japan
Carries gay parasol and fan,
She leaves her shoes outside the door,
And reads her books backside-before!

Miss Ah Lee Loo is very bright;
With paint and brushes she can write,
And she will bow on bended knee,
This little maid, from o'er the sea.

Miss Ah Lee Loo good people say,
Should never try to sing or play,
I do not know just why, but fear,
She has a very peculiar ear!

SIXTY MUSICAL GAMES

Miss Ah Lee Loo, in far Japan
Lays by her parasol and fan,
And plays with such a tum, tum, tee,
We are very glad she's across the sea!

7. Piano. *Evening Primrose*. Cadman.
8. Piano. *Harvest Song*. Lange. (*Young Player's Popular Collection*.)
9. Piano. *Cricket Polka*. Huse. (*Young Player's Popular Collection*.)
10. Recitation. *My Playing*. L. Rountree Smith.

Few people like to hear me play,
You never could guess why,
For I have learned a little waltz;
And if you will only try
To recognize a note or two,
I'll play my very best,
And I'll excuse you by and by—
We both will need a rest!
I do not keep the best of time,
And really must not tease,
But when my waltz seems slow, I put
My kitten on the keys!

11. Piano. *In a Hurry*. Loeschhorn. (*Young People's Classics*, Vol. II.)
12. Piano Duet. *Just for the Fun of it*. Sudds.
13. Recitation. *Indian Summer*. Lowell.

Thine is music such as yields
Feelings of old brooks and fields,
And, around this pent-up room,
Sheds a woodland, free perfume;

O, thus forever sing to me!

O, thus, forever!

The green, bright grass of childhood bring to me,
Flowing like an emerald river,
O, sing them back, as fresh as ever,

SIXTY MUSICAL GAMES

Into the bosom of my love,
The sunshine and the merriment,
The unsought, evergreen content,
Of that never cold time,
The joy that like a clear breeze went
Through and through the old time!

14. Piano. *The Swallows*. Bachmann.
15. Piano. *Song at Sunrise*. Charles F. Manney.
16. Piano Duet. *Il Trovatore*. Bellak. (*Young Player's Popular Collection*.)

44. FAIRY REVELS

A RECITAL FOR THE CLOSE OF SCHOOL

(The stage should represent the woods. A large banner in the background bears the word *June* in large letters. A few children may wear gypsy costume, a few may wear sailor costume, etc. The Fairy carries a wand. When the music-box is touched, a screen may be placed around the piano, so the sounds appear to come from the music box. The children enter, singing the first selection, and sit in groups. Fortune stands at the back of the stage, and from time to time turns a large wheel. The wheel may be covered with green cloth, and the spokes covered with red roses.)

1. Song. *The Bright Waves are Dancing*. Abt. (*Thirty Songs for Children*.)
2. Dialogue.

FIRST CHILD—Oh, dear! I am so tired I can hardly wait for vacation to come; and, just think, we have to give a concert when we are tired out!

SECOND CHILD—I do not see how I can play at all at the concert—my fingers are all thumbs!

THIRD CHILD—

What so sweet as June time?
Every breeze that blows

SIXTY MUSICAL GAMES

Tells of glad vacation
And the fragrant rose.

THE FAIRY—

Wouldst know what tricks, by the pale moonlight,
Are play'd by me, the merry little sprite,
Who wing through air from the camp to the court,
From king to clown, and of all make sport;
Singing, "I am the sprite
Of the merry midnight,
Who laugh at weak mortals and love the moonlight?"

GYPSY—

Many fortunes I have to tell.
The Fairy casts upon you a spell!

(The Fairy waves her wand, skipping about, and recites.)

FAIRY—

Ha! ha! 'tis merry June,
And vacation's coming soon,
Now I cast on you a spell;
All your music shall go well,
You shall feel as light and airy
As a little elfin fairy.
Ha! ha! ha! the mill-wheel's song
You'll be hearing before long,
And the music-box shall play,
While butterflies, with wings so gay,
Flit about the garden soon,
For 'tis merry, merry June!

GYPSY—

Turn your wheel, oh, turn again,
Cast once more your magic spell,
Turn through sunshine and through rain,
Everything shall then go well.

(Fortune now stands by her wheel, turning it slowly.)

SIXTY MUSICAL GAMES

SAILOR—

Turn, Fortune, turn thy wheel and lower the proud;
Turn thy wild wheel, through sunshine, storm, and
cloud;

Thy wheel and thee we neither love nor hate.

Turn, Fortune, turn thy wheel with smile or frown;
With that wild wheel we go not up or down,
Our hoard is little, but our hearts are great.

Smile, and we smile, the lords of many lands;
Frown, and we smile, the lords of our own lands;
For man is man and master of his fate.

Turn, turn thy wheel above the staring crowd;
Thy wheel and thou are shadows in the cloud;
Thy wheel and thee we neither love nor hate.

3. Piano. *Song of the Mill-Wheel*. Cloy. (*Rhythm and Action with Music*. Norton.)
4. Piano. *Firelight Fairies*. Williams. (*Rhythm and Action with Music*.)
5. Recitation. (Selected from Lowell's poems.)

And what is so rare as a day in June?

Then, if ever, come perfect days;
Then Heaven tries the earth if it be in tune,

And over it softly her warm ear lays:
Whether we look or whether we listen,
We hear life murmur, or see it glisten;
Every clod feels a stir of might,

An instinct within it that reaches and towers,
And, groping blindly above it for light,

Climbs to a soul in grass and flowers:
The flush of life may well be seen

Thrilling back over hills and valleys;
The cowslip startles in meadows green,
The buttercup catches the sun in its chalice,
And there's never a leaf or a blade too mean
To be some happy creature's palace.

SIXTY MUSICAL GAMES

6. Piano. *A June Rose*. Cadman.
7. Piano. *Water-lilies*. Cadman.
8. Recitation. *The Musical Box*. Moore.

(The Fairy recites this, waving her wand about the music-box.)

“Look here,” said Rose, with laughing eyes,
“Within this box, by magic hid,
A tuneful Sprite imprisoned lies,
Who sings to me whene’er he’s bid;
Though roving once, his voice and wing,
He’ll now lie still the whole day long;
Till, thus, I touch the magic spring;
Then hark! how sweet and blithe his song!”

9. Piano. *The Music-box*, Heins, or *The Music Box*, Liadov.
(Played by the teacher.)
10. Piano. *Butterflies*. F. A. Williams.
11. Recitation. *The Token*. Lowell.

(This is given by the Fairy, and Fortune hands her a rose.)

It is a mere wild rosebud,
Quite sallow now, and dry,
Yet there’s something wondrous in it,
Some gleams of days gone by,
Dear sights and sounds that are to me
The very moons of memory,
And stir my heart’s blood far below
Its short-lived waves of joy and woe.

Lips must fade and roses wither,
All sweet times be o’er—
They only smile, and murmuring, “Thither!”
Stay with us no more;
And yet, ofttimes a look or smile,
Forgotten in a kiss’s while,

SIXTY MUSICAL GAMES

Years after from the dark will start,
A flash across the trembling heart.

Thou hast given me many roses,
But never one, like this,
O'erfloods both sense and spirit
With such a deep, wild bliss;
We must have instincts that glean up
Sparse drops of this life in the cup,
Whose taste shall give us all that we
Can prove of immortality.

12. Piano. *In the Rose Garden*. Geibel.
13. Song. *A Trip to Poppy-Land*. L. E. Orth. (*Thirty Songs for Children*.)
14. Recitation. *The Key*.

It seems to me the strangest thing,
Whatever tunes I play or sing,
Some one is sure to say to me,
"Be careful now, and keep the key."
I sometimes answer with a frown,
And play my best tunes upside down!

Vacation is coming by and by,
And then I think perhaps I'll try
To find the key they talk about,
'Twould come in well without a doubt.
Perhaps I'll find it if I look
Down by the grassy meadow brook!

So, I will sing and play in tune,
All in the merry month of June,
I'll sing of birds and trees, and brooks,
And quite forget the lesson books.
The piano tuner's lost the key
I guess, for I play well as he!

15. Piano. *The Busy Bee*. F. A. Williams. Or *The Swallows*. Bachmann.

16. Song. *The Fairies' Lullaby*. L. E. Orth. (*Thirty Songs for Children*.)

(The children all nod and the curtain falls.)

45. A ROBERT LOUIS STEVENSON RECITAL

(The music is taken from *Posies from a Child's Garden of Verses*, set to music by Williams Arms Fisher.

The children wear foreign costumes. They sit in a semi-circle at the back of the stage, and come forward, singly or in groups, to take part in the program. The children go through motions suggested by the songs: when the first song is given the children point to the Indian, Eskimo, etc. The recitations are found in Stevenson's *A Child's Garden of Verses*.)

PART I.

1. Song. *Foreign Children*.
2. Recitation. *Foreign Lands*.
3. Reading. *Stevenson's Love for the Sea*.

Stevenson's father worked for the Northern Lights Company. He built and looked after lighthouses. Robert used to go with his father to see the lighthouses. He loved to go up the long, winding staircase that led to the room where the great light was. From the lighthouse tower he could look out and see the ships at sea. Robert used to love to hear the fine stories the sea captains told his father, and he wrote many pretty poems about the sea. He was often on the water when he grew old enough to sail away.

4. Recitation. *A Good Play*.
5. Song. *Where go the Boats?*
6. Recitation. *My Ship and I*.
7. Song. *My Bed is a Boat*.
8. Reading. *Stevenson's Love of Nature*.

Robert was not a very strong boy, and his parents encouraged him to spend much time out of doors. When he

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was a very little fellow he loved to roam about the garden and he learned the names of the flowers. He used to swing under the old apple tree in the orchard, and by and by he wrote about the *Swing*, and his *Garden Days*.

9. Recitation. *The Flowers*.
10. Song. *The Swing*.
11. Reading. *Stevenson's Gifts*.

Robert was very gifted, even as a boy, and he learned to paint and write poems, and played often on the flute. He would get his flute early in the morning and play before he began to write poems. He said in this way he "tuned up his ideas." Robert had a happy disposition and all the children in the neighborhood loved him.

12. Recitation. *Keepsake Mill*.
13. Song. *Happy Thought*.
14. Song. *Marching Song*.
(The children all march out.)

PART 2.

(The children re-enter with the stage darkened, and while the *Shadow March* is recited, shadows are thrown on a screen, or several children may march back of it.)

1. Song. *Bed in Summer*.
2. Recitation. *Northwest Passage*.
 1. *Good Night*.
 2. *Shadow March*.
 3. *In Port*.
3. Song. *Windy Nights*.
4. Song. *The Land of Nod*.

46. IN SAINT VALENTINE'S GARDEN

A RECITAL PROGRAM FOR SAINT VALENTINE'S DAY

(The children wear Mother Goose costumes. Invitations

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are written on pasteboard or paper hearts folded double. The invitation is written on the inside of the heart, and a Mother Goose figure is sketched on the outside. The stage may be made to look as much like a garden as possible. Plants in pots, green rugs, and birds in cages will add to the effect. Chains of red paper hearts may be suspended by cords. The Mother Goose selections are found in *Sixty Songs from Mother Goose* and *Mother Goose Songs Without Words*, by L. E. Orth.

Other appropriate selections to be played are:
From *Student's Classics*—*The Little Flower Girl*, Klein; *Flowers of the May*, Spindler; *Three Flower Melodies*, Jungmann. From *Young People's Popular Collection*—*Happy Birdling Waltz* (Duet), Krug; *The Harebell*, Smallwood; *May Flower* (Duet), Ward; *Morning Glory March*, Giovanni; *Pansy Gallop*, Müller; *The Sweet Violet*, Smallwood.)

SCENE I.—In Mistress Mary's Garden.

(All the Mother Goose children enter, and the Old Woman stands a little to one side.)

1. Song. *Merry Little Maids Are We*.
2. Piano. *Mistress Mary*.
3. Recitation. *So Many Children*. (Old Woman.)

I have so many children
I don't know what to do,
And all my little children
Are crowded in a shoe!
I cannot buy a single rhyme
In memory of Saint Valentine!

(Mistress Mary shakes her head and waters her flowers.)

4. Song. *Mary Contrary*.
5. Dialogue. (Old Woman and Cupid.)

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OLD WOMAN—

Will no one tell me what to do,
Because I'm living in a shoe?

CUPID (entering)—

Listen to this word of mine,
Each child shall have a valentine;
If Cupid's wiles for once you'll pardon,
We'll meet in Saint Valentine's garden!

ALL—

Hurrah for Saint Valentine's garden!

6. Piano. *Whispering Cupid*. D. W. Comins.

(Exit all. Cupid re-enters with many large red paste-board hearts, which he places about the stage. He also brings in a large sign bearing the words, "Saint Valentine's Garden." He then removes a screen, showing a gate at the back of the stage. This gate may be made of lath, covered with red cloth or tissue paper, on which are pasted gilt hearts. Cupid poses inside the gate with bow and arrow. The children appear back of the gate.)

SCENE II.—In Saint Valentine's Garden.

1. Dialogue.

ALL—

The gate is locked, alas! alas!
Into this garden how can we pass?

CUPID—

If you can sing or play in tune,
The gate will open very soon!

(The piano is behind the scenes, and the children play and sing as suggested; they enter through the gate, one by one, after they have rendered their selections. Cupid gives to each child a valentine as he or she enters.)

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2. A short drill with hearts.
3. Piano. *Hearts and Secrets*. Kern.
4. Song. *We're the Tribe of Mother Goose*.

47. A SUMMER RECITAL FOR THE YOUNGEST CLASS

The music for the program is found in *Rhythm and Action with Music for the Piano*, by Katherine P. Norton. The verses are from *A Child's Garden of Verses*, by Robert Louis Stevenson. Where a piano can be placed on a wide porch the recital may be given out of doors. If this is not possible, have the room as full of flowers and signs of summer as possible. Have birds in cages, etc. There should be several swings and outdoor seats. Children may swing gently to and fro while the recitation, *The Swing*, is given, and the piano selection, *In the Swing*, is rendered. In the book, *Rhythm and Action*, many delightful motions are suggested to accompany the music. The children may have bouquets to present to the guests as they march out. The invitations contain a drawing of a bird or flower, and are made by the children. They contain this rhyme:

Children sometimes like to play
On a warm midsummer day,
Come quite early, we implore you (hour)
And we will promise not to bore you,
With our merry dance and play
We'll entertain as best we may.

(Children enter, as the first selection is played, and sit in swings, and in groups on benches, etc.)

1. Piano. *In the Park*. Dorn.
2. Recitation. *The Swing*. Stevenson.

(This may also be sung; see *Posies from a Child's Garden of Verses*, by William Arms Fisher):

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How do you like to go up in a swing,
Up in the air so blue?
Oh, I do think it the pleasantest thing
Ever a child can do!

Up in the air and over the wall,
Till I can see so wide,
Rivers and trees and cattle and all
Over the countryside.

Till I look down on the garden green,
Down on the roof so brown—
Up in the air I go flying again,
Up in the air and down!

3. Piano. *In the Swing*. Turner.
4. Recitation. *The Flowers*. Stevenson.

All the names I know from nurse:
Gardener's garters, shepherd's purse,
Bachelor's buttons, lady's smock,
And the lady hollyhock.

Fairy places, fairy things,
Fairy woods where the wild bee wings,
Tiny trees for tiny dames—
These must all be fairy names!

Tiny woods below whose boughs
Shady fairies weave a house;
Tiny tree tops, rose or thyme,
Where the braver fairies climb!

Fair are grown-up people's trees,
But the fairest woods are these;
Where, if I were not so tall,
I should live for good and all.

5. Piano. *In the Garden*. Gurlitt.

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6. Piano. *Gathering Wild Flowers*. Spaulding.
7. Recitation. *The Gardener*. Stevenson.
8. Piano. *Running*. Gänschals.
9. Piano. *Whispering Leaves*. Geibel.
10. Recitation. *Foreign Lands*. Stevenson.

Up into the cherry tree
Who should climb but little me?
I held the trunk with both my hands
And looked abroad on foreign lands.

I saw the next-door garden lie,
Adorned with flowers, before my eye,
And many pleasant places more
That I had never seen before.

I saw the dimpling river pass
And be the sky's blue looking-glass;
The dusty roads go up and down
With people tramping into town.

If I could find a higher tree
Farther and farther I should see,
To where the grown-up river slips
Into the sea among the ships.

To where the roads on either hand
Lead onward into fairy-land,
Where all the children dine at five,
And all the playthings come alive.

11. Piano. *Song of the Soldiers*. Beaumont.
12. Recitation. *The Dumb Soldier*. Stevenson.
13. Piano. *Good-time Brownies*. Kern.
Brownie's Secret. Burgmüller.

(Children dressed as Brownies go through the motions suggested by the music.)

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14. Piano. *Skippping Away*. Lee. Or *Gaily Skippping*. Latour.
15. Piano. *Song of the Mill-wheel*. Cloy.
16. Recitation. *Keepsake Mill*. Stevenson.

Over the borders, a sin without pardon,
Breaking the branches and crawling below,
Out through the breach in the wall of the garden,
Down by the banks of the river, we go.

Here is the mill with the humming of thunder,
Here is the weir with the wonder of foam,
Here is the sluice with the race running under—
Marvelous places, though handy to home!

Sounds of the village grow stiller and stiller,
Stiller the note of the birds on the hill;
Dusty and dim are the eyes of the miller,
Deaf are his ears with the moil of the mill.

Years may go by, and the wheel in the river
Wheel as it wheels for us, children today,
Wheel and keep roaring and foaming forever
Long after all of the boys are away.

Home from the Indies and home from the ocean,
Heroes and soldiers we all shall come home;
Still we shall find the old mill-wheel in motion,
Turning and churning that river to foam.

You with the bean that I gave when we quarreled,
I with your marble of Saturday last,
Honored and old and all gaily appareled,
Here we shall meet and remember the past.

17. Piano. *In Olden Time*. Wolff.
18. Recitation. *The Minuet*. L. Rountree Smith.

(To be given with motion by children in old-time costume.)

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They used to dance the minuet!
So many years ago;
They wore quaint costumes and white wigs
And bowed to partners—so.
They used to dance with stately grace,
Then, bowing low, about they'd face.

They used to dance the minuet
With measured tread and slow,
With hands upraised and graceful step,
They danced it long ago;
So, to some pleasant melody
We'll dance the minuet today.

19. Piano. *Minuet*, by Beethoven or Mozart.
20. Piano. *Up-grade March*. Geibel.

(The children all march out in pairs, after having presented each guest with a bouquet of flowers.)

Note.—Appropriate songs for this recital will be found in *Posies from a Child's Garden of Verses*, set to music by William Arms Fisher.

48. A MENDELSSOHN PROGRAM

(The music is found in the Ditson analytic edition of *Songs Without Words*. Several tableaux may be arranged by use of screens at the back of the stage. When *The Shepherd's Complaint* is played, a screen may be removed, showing two shepherd boys seated with their crooks in hand, and holding pipes. When *A Cradle Song* is played, the tableau will consist of a child dressed as a mother, bending over a cradle, holding a doll. When the *Spinning Song* is played, a girl may pose beside a spinning-wheel. The children march on the stage and sit at the right and left of the screens, where the tableaux will be shown. They recite and play from time to time.)

- I. Reading. *Felix Mendelssohn*.

Mendelssohn was born at Hamburg, February, 1809. He

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and his sister Fannie were fine musicians and they often played together. It is said that they both contributed to the *Songs Without Words*, but Fannie's name does not appear, as it was not considered proper, at that time, for a woman's name to appear as a composer. Mendelssohn said, when speaking of the joy of hunting:

"To any man who is by nature a keen sportsman, a hunting song and the praise of God would come pretty much to the same thing, and to such an one the sound of a hunting horn would really and truly be the praise of God, whereas we hear nothing in it but a mere hunting song."

2. Piano. *Hunting Song*, Op. 19, No. 3.

3. Reading. *The Gondola Songs*.

While in Venice, Mendelssohn often heard the "dip, dip, dip" of the oars as the gondolas passed on the bright, blue water. He wrote several gondola songs which call up a picture of Venice, and we, too, can hear in them the "dip" of the oars.

4. Piano. *First Venetian Gondola Song*, Op. 19, No. 6.

5. Reading. *The Folk Songs*.

Mendelssohn was often lonely when traveling in foreign countries; but music was always a comfort to him, and he was always on the lookout for something new. He composed several *Folk Songs* as well as more important music.

6. Piano. *Folk Song*, Op. 53, No. 5.

7. Recitation. *The Idle Shepherd Boys*. (Selections from the poem by Wordsworth, and tableau.)

The valley rings with mirth and joy;
Among the hills the echoes play
A never, never-ending song,
To welcome in the May.
The magpie chatters with delight;
The mountain raven's youngling brood
Have left the mother and the nest;
And they go rambling east and west
In search of their own food;

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Or through the glittering vapors dart
In very wantonness of heart.

Beneath a rock, upon the grass,
Two boys are sitting in the sun;
Their work, if any work they have,
Is out of mind—or done.
On pipes of sycamore they play
The fragments of a Christmas hymn;
Or with that plant which in our dale
We call stag-horn or fox's tail,
Their rusty hats they trim:
And thus, as happy as the day,
Those shepherds wear the time away.

8. Piano. *The Shepherd's Complaint*, Op. 67, No. 5.

9. Tableau and Piano. *A Cradle Song*, Op. 67, No. 6.

10. Reading. *Mendelssohn's Love for Spring*.

Mendelssohn had a happy life.

Everything in nature seemed to sing to him.

He would rise early in the morning and go out into the woods to hear the meadow-lark's song.

The little brook sang to him as it went on its way over the pebbles.

He heard the song of the breezes as they sang in the tree-tops, and he wrote *May Breezes*.

He awakened early in the dawn with a new song in his heart, and he said he felt "music burning at his finger-tips" on a morning made musical by the patter of the rain upon the roof.

The bird-songs filled him with such delight, he said: "I rejoice like a child at the thought of approaching spring!"

10. Piano. *The Brook*, Op. 30, No. 5.

11. Spinning-wheel Tableau, and Piano.
Spinning Song, Op. 67, No. 4.

12. Recitation. *The Green Linnet*. Wordsworth.

Beneath these fruit-tree boughs that shed
Their snow-white blossoms on my head,

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With brightest sunshine round me spread
Of spring's unclouded weather,
In this sequestered nook how sweet
To sit upon my orchard seat!
And birds and flowers once more to greet,
My last year's friends together.

One have I marked, the happiest guest
In all this covert of the blest:
Hail to thee, far above the rest
In joy of voice and pinion!
Thou, linnet! in thy green array,
Presiding spirit here today,
Dost lead the revels of the May;
And this is thy dominion.

While birds and butterflies and flowers
Make all one band of paramours,
Thou, ranging up and down the bowers,
Art soul in thy employment:
A life, a presence like the air,
Scattering thy gladness without care,
Too blest with any one to pair;
Thyself thy own enjoyment.

Amid yon tuft of hazel trees,
That twinkle to the gusty breeze,
Behold him perched in ecstasies,
Yet seeming still to hover;
There! where the flutter of his wings,
Upon his back and body flings
Shadows and sunny glimmerings,
That cover him all over.

My dazzled sight he oft deceives,
A brother of the dancing leaves;
Then flits, and from the cottage eaves
Pours forth his song in gushes,

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As if by that exulting strain
He mocked and treated with disdain
The voiceless Form he chose to feign,
While fluttering in the bushes.

13. Piano. *Spring Song*, Op. 62, No. 6.

49. AN OLD FOLKS' RECITAL

(The old folks are dressed as grandparents, and sit about a table. The old man is reading. The old lady is knitting. The children carry goldenrod, or other flowers, and enter from the right and left, singing *Comin' thro' the Rye*. They meet and hold flowers up, touching; then stand in two lines until the song is finished. They then greet their grandparents and present to them the flowers, placing these in great vases at the right and left of the stage. The children wear any holiday attire. The tableaux may be arranged by removing a screen at the proper time. Juanita wears a dress of an Indian Maid. Old Black Joe appears as a negro and has a banjo. The Highland Laddie is in Scotch costume. The Milkmaid wears a blue dress, white cap and apron, carries a milk pail, and sits on a stool. A very small child, with a very large rose, may pose as the Last Rose of Summer. The Happy Farmer wears blue overalls and straw hat, and carries a rake. The recital may end with the song *The Old Oaken Bucket*. Lemonade may be served from a well-bucket.)

1. Song. *Comin' thro' the Rye*.
2. Dialogue.

GRANDMA—How do you do? We are glad to see you all.
You must plan to stay all day and give us a concert.

GRANDPA—How do you all do? Here comes the Happy Farmer; he is dressed to stay with us, I am sure!

FIRST CHILD—We are so tired of the city, we came for a short visit.

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SECOND CHILD—We will be glad to sing and play for you.

GRANDMA—I hope you can recite some of the pieces you learned in school!

ALL—Grandma, please tell us a story!

GRANDMA—Ask Grandpa to show you some of the pictures in his picture gallery.

ALL—Please show us the pictures; please tell us a story!

GRANDPA—We will do our best to entertain you, but will you give us a little music first?

FIRST CHILD—I will play a piece called *The Busy Bee*.

4. Piano. *The Busy Bee*. Williams.

5. Recitation. *The Useful Plow*. Selected. (Grandpa.)

A country life is sweet!

In moderate cold and heat,

To walk in the air how pleasant and fair!

In every field of wheat,

The fairest of flowers adorning the bowers,

And every meadow's brow;

So that I say no courtier may

Compare with them who clothe in gray,

And follow the useful plow.

They rise with the morning lark,

And labor till almost dark,

Then, folding their sheep, they hasten to sleep;

While every pleasant park

Next morning is ringing with birds that are singing

On each green tender bough,

With what content and merriment

Their days are spent, whose minds are bent

To follow the useful plow!

6. Piano. *The Happy Farmer*. Schumann. (Happy Farmer.)

7. Recitation. *The Potato*. Moore.

I'm a careless potato, and care not a pin

How into existence I came;

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If they planted me drill-wise, or dibbled me in,
To me 'tis exactly the same.

The bean and the pea may more loftily tower,
But I care not a button for them;
Defiance I nod with my beautiful flower
When the earth is hoed up to the stem.

8. Piano. *Grandmother's Story*. Reinecke.

9. Recitation. *Co', Boss, Co'*.

GRANDMA—Over the hill the farmer goes,
Planting the corn in even rows,
Whistling from dawn of day till close,
“Co', Boss, co'.”

Over the hill the milkmaid goes,
Into her pail the white milk flows,
She's singing the only song she knows,
“Co', Boss, co'.”

Over the hill the farm boy goes,
The small seed from his hand he sows,
There's ever a song the south wind blows,
“Co', Boss, co'.”

Then night falls over the pleasant hill,
Night-time, when all the world is still,
Save for the song of the whip-poor-will,
And you dream of “Co', Boss, co'.”

10. Piano. *When the Heart is Young*. Kern.

11. Tableau and song. *Juanita*.

12. Recitation. *The Apple Tree*. Selected.

I'm fond of the good old apple tree;
A very good-natured fellow is he,
For, knock at the door whene'er you may,
He's always something to give away.

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Shake him in winter; on all below
He'll send down a shower of feathery snow;
And when the spring sun is shining bright
He'll fling down blossoms pink and white.

And when the summer comes so warm,
He'll shelter the little birds safe from harm;
And shake him in autumn, he will not fail
To send you down apples thick as hail.

Therefore, it cannot a wonder be
That we sing "hurrah" for the apple tree!

13. Song. *Rain Song*. Carl Reinecke. (From *Thirty Songs for Children*.)
14. Piano. *Old Folks' Dance*. Bachmann.
15. Tableau and Recitation. *The Milkmaid*.

I met a maid with shining locks,
Where milky kine were lowing;
A bleat of lambs came from the flocks,
Green hardy things were growing.

She wore a kerchief on her neck,
Her bare arm showed its dimple,
Her apron spread without a speck,
Her air was frank and simple.

She milked into a wooden pail,
And sang a country ditty—
An innocent, fond lover's tale,
That was not wise or witty.

She kept in time without a beat,
As true as church-bell ringers,
Unless she tapped time with her feet,
Or squeezed it with her fingers.

I stood a minute out of sight,
Stood silent for a minute,

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To eye the pail and, creamy white,
The frothing milk within it.

To eye the comely milking-maid,
Herself so fresh and creamy,
"Good-day to you," at last I said;
She turned her head to see me.

And all the while she milked and milked
The grave cow heavy laden;
I've seen grand ladies, plumed and silked,
But not a sweeter maiden.

But not a sweeter, fresher maid,
Than this in homely cotton,
Whose pleasant face and silky braid
I have not yet forgotten.

16. Song. *The Milkmaid's Song*. Cadman.
17. Piano. *Le Petit Carnaval Polka*. Streabbog.
18. Tableau. *The Old Oaken Bucket*.
19. Piano. *The Swallow*. Bachmann.
20. Song. *Home, Sweet Home*.
(All shake hands and pass out.)'

50. A RILEY PROGRAM

A RECITAL PROGRAM FOR THE BOYS

(The Riley characters are seated about a table, and the boys enter when the first selection is played.)

1. Dialogue.

RAGGEDY MAN—It is so lonesome in the house without the children! I miss the boys most of all. One can always tell when boys are around by the noise they make.

LIZABUTH ANN—The children will soon be home; I think I hear them coming now.

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GRANNY—I hope they will not make too much noise when they come in.

GRANDFATHER SQUEERS—I do not see any good reason for sending children to boarding-school. The little red school-house was good enough for me.

ORPHANT ANNIE—I love to tell the boys ghost stories and witch tales!

2. Recitation (behind the scenes). *Little Orphant Annie*.
3. Piano. *Boy Scouts March*. Macy.
4. Dialogue.

GRANDFATHER SQUEERS—Well, boys, what did you learn at school?

BOYS—We learned to play ball, and we learned lessons and music, and many other things. Please tell us a story, grandfather!

GRANDFATHER SQUEERS—It is your turn to entertain us first.

RAGGEDY MAN—What do you know about the circus?

LIZABUTH ANN—What do you know about Mister Policeman?

ORPHANT ANNIE—What do you know about goblins?

BOYS—We will play and recite for you; then we want some of Lizabuth Ann's cookies.

5. Recitation. *The Circus Day Parade*.
6. Piano. *Clowns at Play*. Adaim. *At the Circus*. Farrar.
7. Piano. *The Jester*. Bartlett.
8. Recitation. *The Nine Little Goblins*.
9. Piano. *The Drum Major*. Otto. *Mr. Policeman*. Cadman.
10. Recitation. *The Hunter Boy*.
11. Piano. *The Pony Ride*. Williams.
12. Recitation. *The Boy Lives on Our Farm*.
13. *Hans in Luck*, and *At the Fair*. Manney.
14. Recitation. *When the World Busts Thro'*.
15. Duet. *Dance under the Lindens*. Hiller.
16. Recitation. *When the Frost is on the Pumpkin*.

(The boys go out, re-enter, and march to and fro with lighted jack-o'-lanterns, while the last selection is played.)

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17. Piano. *March of the Boy Scouts*. G. A. Grant-Schaefer.

51. A CHRISTMAS RECITAL

In Toy Land and Merry Old England.

(Each scene is complete, therefore the program may be given as a whole or in part, as desired to fit best the needs of the class.)

SCENE I.—In Santa Claus' Workshop.

(A great many toys are on the stage. As the first selection is played, the girls, who are dressed to represent dolls, enter, skip about, and stand in a semicircle at the back of the stage. They take part from time to time in the program. Boys enter for the fourth and fifth selections, and many more boys enter when the sixth selection is played.)

1. Piano. *Dance of the Dainty Dollies*. J. W. Lerman.
2. Recitation. *Christmas Eve*.

'Tis Christmas Eve, and all is still;
The moon is rising o'er the hill;
The toys are waiting here because
It is the time for Santa Claus.
In the workshop, side by side,
The dolls are waiting for a ride;
They dance to while the hours away,
But soon will ride in Santa's sleigh!

3. Piano. *The Gingerbread Dolls*. Karl Kleber.
4. Piano. *The Spinning Top*. Muriel Nelson.
5. Recitation. *The Humming Top*. Eugene Field.
6. Piano. *March of the Little Soldiers*. F. A. Williams.
7. Recitation. *The Drum*. Eugene Field.
8. Piano. *The Music Box and Bell Tones*. Heins.
9. Recitation. *Santa Comes*.

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What's the stir and what's the hurry
Now in Santa Land?
Why do sleigh-bells softly jingle,
Do you understand?
Ha, ha, ha, we all believe,
That Santa comes on Christmas Eve!

10. Piano. *Sleigh Bells*. Harold Leston.
11. Piano. *Swinging to Sleep*. Sudds.
12. Violin and Piano Duet. *Petite Berceuse*. Herrmann.

(The children nod, or they may march off, and the curtain falls. Twelve children enter, dressed in white, carrying small Christmas-trees in pots. They march forward in twos, march right and left, form two circles, skip around, meet again in two lines, while a larger child, with a decorated Christmas-tree, marches to the front and recites *The Christmas-tree*. During this exercise play No. 13.)

13. Piano. *Christmas-tree March*. Louis Meyer.
14. Recitation. *The Christmas-tree*.

Sing heigh! sing ho! for the Christmas-tree,
And dance about it with merry glee;
Sing heigh! sing ho! for the Christmas-tree;
There are presents on't for you and me,
Sing heigh! sing ho! with merry cheer,
It is evergreen throughout the year.

Sing heigh! sing ho! for the Christmas-tree
With its toys and candles bright;
Sing heigh! sing ho! for the Christmas-tree
On the eve of Christmas night;
The sleigh-bells ring, the Waits all sing,
While the Christmas-tree we bring.

15. Piano. *Christmas Gifts March*. Kinkel.

(All march off.)

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SCENE 2.—In Merry Old England.

(The children wear old English costumes. The Waits are seen at the back of a window or screen, and wear peaked hats, wide collars, and capes. Candles are placed about the stage. Snow is falling by the window, and Saint Nicholas enters at the appropriate time while a reader gives *A Visit from Santa Claus*, so familiar to all. Saint Nicholas fills the stockings hanging by a fireplace in which is the yule-log.)

1. Piano. *Snow Flurries*. Engelmann.
2. Recitation. *A Visit from Santa Claus*.

'Twas the night before Christmas, when all through the house,
Not a creature was stirring, not even a mouse,
etc.

3. Piano. *Silver Stars*. Bohm.
4. Recitation. *The Christmas Star*.

FIRST CHILD—

A star shone out in the sky one night,

SECOND CHILD—

Was it a Christmas star?

FIRST CHILD—

O'er all the world it shed its light.

SECOND CHILD—

Was it a Christmas star?

FIRST CHILD—

Once it guided three wise men
To the little town of Bethlehem.

BOTH—

It was the shining Christmas star;
It shed its bright beams then so far,
And so, as the wonderful story is told,
The star in the East shines as of old.

(This recitation may be given by two small children

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dressed in white, holding between them, as they stand, a large gilt star.)

5. Recitation. *Christmas in Olden Time*. Sir Walter Scott.
6. Piano. *The Bells*. Wachs.
7. Recitation. *The Mahogany Tree*. Thackeray.
8. Piano. *With Chime and Song*. Bohm.
9. Recitation. *The Yule-log*.

The flames dance from the yule-log bright
Upon the eve of Christmas night;
Then out in the night to the woods we go
To gather in holly and mistletoe.
Then sing of the yule-log with its cheer,
For Merry Christmas is almost here.
Then place the great logs side by side,
The yule-log is old England's pride.
Then what if the yule-log sings a song
Of a Christmas so long ago?
About the fire are a happy throng,
And the bells are chiming low.
Hang up the mistletoe and holly,
At Christmas-time we all are jolly.
Hurrah! for the chimney large and wide!
The yule-log is old England's pride!

10. Piano. *Evening Chimes*. T. H. Rollinson.
11. Piano. *Christmas Eve*. Heins.
12. Recitation. *The Waits' Song*.

Sing heigh! sing ho! sing heigh! sing ho!
'Tis the time of holly and mistletoe;
Softly, softly, the sweet bells ring,
'Tis Christmas time and the Waits all sing
Under your window at early morn;
If you listen you'll hear a Christmas song,
Up in the tower the sweet bells ring;
The Christmas Waits have come to sing!

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Sing heigh! sing ho! sing heigh! sing ho!
'Tis the time of holly and mistletoe;
The holly berries shine so bright,
For 'tis the eve of Christmas night!
And all night long the Waits' sweet song
Upon the air is borne along;
The singing Waits a message bring,
And every year at Christmas sing.

13. Song. *Stilly Night, Starry and Bright*. Franz Gruber in *Folk Songs for Children*.

52. THE CIRCUS DAY

(The stage setting should represent a circus. Small tents or screens make up the side-shows. Tents are better for the purpose. In front of one tent or screen sits a Gypsy, in front of others, the Black Boy, the Clown, the Jolly Fiddlers, the Country Belle, etc. The Sandman may have a prominent place in the opening tableau. Many children come in and are seated to represent the audience. From time to time they wander toward the tents and act like a circus crowd. When the first selection is played the children who make up the audience come in. When *Pickaninnies' Parade* is played, colored children enter (children in colored make-up). While the *Torchlight March* is played, the Clowns march off with tiny lanterns. The Recital can be given on a porch or lawn very successfully as a midsummer recital. Invitations may contain a small drawing of a clown, or hand-organ and monkey. Many brightly colored signs should hang from the tent.)

1. Recitation. *The Circus Day Parade*. James Whitcomb Riley.
2. Violin and Piano Duet. *Parade thro' the Town*. Oehmler.
3. Piano. *Country Belle*. Oehmler.
4. Piano. *La Belle Graziella*. Oehmler.
5. Recitation. *The Circus Clown*. L. Rountree Smith.

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The circus clown has come to town,
He comes in the merry spring;
He wears a funny striped gown,
And I often hear him sing.
Here is the tent, heigho! heigho!
In and out the clown must go;
Here is the tent, heigho! heigho!
It is "circus day" you know!

The circus clown will ride away
Upon his wooden horse;
We clap our hands, we laugh and sing
We like him well, of course.
Here is the tent, heigho! heigho!
In and out the people go;
Here is the tent, heigho! heigho!
It is "circus day," you know!

6. Piano. *The Clown's Serenade*. Oehmler.

7. Recitation. *The Merry-go-round*. L. Rountree Smith.

Oh, who will come and take a ride
In the merry-go-round, I say?
The horses wait there, side by side,
Upon this "circus day."
Then round and round, for who's afraid
To join a "circus day" parade?

We all will come and take a ride,
In the merry-go-round we meet;
Come one and all without delay,
The music is so sweet;
Then round and round, for who's afraid
To join a "circus day" parade?

8. Violin and Piano. *Clown Dance*. Oehmler.

9. Recitation. *The Popcorn Folk*. L. Rountree Smith.

The Popcorn Folk have come to town,
Pop, pop, pop!

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See the kernels big and white;
Pop, pop, pop!
Here's fun for one and fun for all,
Come now and eat the popcorn ball!

The Popcorn Folk are very queer,
Pop, pop, pop!
Listen and a song you'll hear,
Pop, pop, pop!
They all are asking to come out,
They're funny folks without a doubt.

10. Piano. *Circus Calliope*. Oehmler.

11. Recitation. *The Little Black Boy*. L. Rountree Smith.

A little black boy in the cotton-fields,
Lives down in the South today;
A-sitting there in the cabin door
You can hear him sing and play,
Plunkety plunk, plunkety plunk,
'Tis a tune you all must know;
Plunkety plunk, plunkety plunk,
Hear the song of the old banjo!

The little black boy in the cotton-fields
Sings "Honey, don't weep or cry,
For over the hills and far away,
The Sandman is passing by!"
Plunkety plunk, plunkety plunk,
With the Sandman we will go;
Plunkety plunk, plunkety plunk,
Hear the song of the old banjo!

12. Piano. *Four Southern Sketches*. Oehmler.

1. *Canebrake Harvest Dance*.
2. *Plantation Belle*.
3. *In the Cotton Field*.
4. *Lullaby at the Cabin Door*.

13. Piano. *Pickaninnies' Parade*. Oehmler.

14. Recitation. *The Gypsy Fortune Teller*. L. Rountree Smith.

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Into my tent come a moment today,
For if the fates do not deceive me,
I'll tell you a fortune so fair and so bright,
That surely you'll want to believe me.

Into my tent for ten pennies, a dime,
Come, and perhaps you will linger,
Lassies so sweet, I know where you'll meet
One who'll put a gold ring on your finger!

15. Piano. *The Gypsy Girl*. Oehmler.
16. Recitation. *The End*. L. Rountree Smith.

When we all are tired at last,
Looking at the clown,
When the old calliope
Is sounding most run down,
When the riders slower go,
Tired and sleepy we will grow,
We'll cuddle up to mother—so,
In her Sunday gown.

The Gypsy Girl is going by,
And the Sandman too;
Better nod your little head,
Be careful what you do;
Close your eyes and do not peep,
Play you're very fast asleep,
The Dream Ship sails upon the deep,
The Sandman calls for you!

17. Song. *Hush, Baby Mine*. Or Duet, Violin and Piano.
Sandman's Lullaby. Oehmler.
18. Duet, Violin and Piano. *Torchlight March*. Oehmler.
19. Piano. *Dreaming Nymph*. Oehmler.

53. A FOLK-LORE RECITAL PROGRAM

(The music is found in *One Hundred Folk-songs of All*

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Nations, edited by Granville Bantock, and *Folk-songs for Children*, edited by Whitehead. Father Time wears a white suit and long white cape, and carries an hour-glass and a scythe. He sits on a raised platform. The children, dressed in costumes of various nations, enter from the right and left, and take part in the program.)

1. Dialogue.

FATHER TIME—

Children dear, I gladly greet you
On your holiday;
From many foreign lands you've come
With banners bright and gay.
Charm me with song and story told,
For Father Time has grown so old.

FIRST CHILD—Every nation has its myths, and they are much alike, though told in a different way in each country.

SECOND CHILD—The myths of old time have been handed down to us by story-tellers, and singers, and some have been discovered upon Egyptian monuments.

THIRD CHILD—The Grimm brothers did much to collect and preserve folk-tales for us. They traveled about the country and listened to stories told by old women, they studied old poems, and other forms of literature. Later on they collected these stories and wrote a number of fairy tales.

FATHER TIME—Tell me a fairy story!

FIRST CHILD—Shall I tell you about *Snow White and the Seven Dwarfs*?

SECOND CHILD—Shall I tell you about *The Town Musicians*?

THIRD CHILD—Shall I tell you about *Cinderella*?

FOURTH CHILD—I know a more beautiful fairy tale!

FATHER TIME—Tell me about *Hänsel and Gretel*!

(The fourth child now relates briefly the story of *Hänsel and Gretel*.)

FATHER TIME—What could be more fitting now than to sing some old German folksongs?

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2. Songs. *Hedge Roses*. Schubert. *Lady Bird*. Schumann. *The Good Comrade*. Gluck.
3. Dialogue (continued).

FIFTH CHILD—The Greek myths are very old and very beautiful. I will tell you briefly about *Demeter and Persephone*.

(This child tells the story of *Demeter and Persephone* and at the close of the talk Mendelssohn's *Spring Song* is played.)

FATHER TIME—Let us all sing a Greek song.

4. Song. *The Musician*.
5. Dialogue (continued).

SIXTH CHILD—The Scandinavian folk-lore is interesting. Who has not been thrilled by the terrible scenes described in the Norse tales? The music is often melancholy in character, describing the fierce storms and wild animals and the giants who were supposed to be numerous at that time. The shepherd's songs of Norway are very old. They used a horn to call the cattle, and their melodies are usually founded on the natural notes of the horn.

6. Shepherd Drill and Songs.
(Children should wear shepherd costumes and carry wands or shepherd's crooks for the drill. Any pretty fancy drill can be used.)

Songs. *Homeward from the Mountains* (Shepherd song).
Dearest Maiden. *Brave of Heart*.

7. Dialogue (continued).

SEVENTH CHILD—Russian folk-lore is similar in many ways to Scandinavian. However, in Russia, witchcraft tales and stories of superstition abound.

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8. Song. *Flicker, Flicker, Fire Sprite.*

FATHER TIME—Let us hear from our Japanese neighbors. We know that the *New Year Song* and the *Cherry Bloom Song* are learned by every child in Japan. The *New Year Song* is sung at the Japanese festivals, and played upon their instruments, and is a special favorite with the people.

9. Songs. *New Year Song. Cherry Bloom.*

(Girls with garlands of cherry blossoms enter and drill and circle round Father Time, who steps down to the centre of the stage.)

FATHER TIME—Who will tell us of the folk-lore in America?

10. Dialogue (continued).

EIGHTH CHILD—Negro stories abound in the South and are many of them collected in the stories of Uncle Remus. The Indians also have many quaint legends, and we are now making an effort to preserve Indian music. A musician has lately been appointed to record the travel-songs of the Indians. This is done by means of a phonograph, much to the surprise of the Indians. The Indians always sing a certain song when leaving the mountains.

11. Story. *The Indian War Dance. (Legends from the Red Man's Forest.)*

12. Song. *Pawnee War Song.*

13. Dialogue (continued).

FATHER TIME—Give us a glimpse of Old England in passing, and sing a Scotch and an Irish song.

NINTH CHILD—Shakespeare refers to old English customs often. English stories are preserved for us in proverbs,

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rhymes and tales. Who has not read with pleasure the adventures of King Arthur and his Knights of the Round Table? English festivals were observed by song, dance and story.

14. Songs. *The Hunt is Up. The Jolly Miller.*
15. Song. *Bluebells of Scotland.*
16. Song. *The Last Rose of Summer.*
17. Piano. *Silver Stars.* Bohm.

(The children pass out, and only Father Time is left. The stage is darkened and the children return wearing black dresses and suits covered with silver stars. They wear silver crowns with a star in front and carry wands with a star at the end, and silver streamers. They enter from the right and left, meet each other, pass each other several times, march right and left, form two lines, hold wands up, down, right, left, whirl wands about their heads, and finally touch wands, with the child in back, and sing the closing song.)

18. Song. *All Through the Night* (Welsh).

54. A MOTHER GOOSE RECITAL FOR SEPTEMBER

The invitations should be prepared by the little beginning class. They should have pictures of Mother Goose characters pasted upon them, or drawn and colored. The invitations may contain this rhyme:

"You have an invitation hearty,
To come on Friday to our party;
We'll entertain you all the time,
With Mother Goose in song and rhyme."

The costumes can be made of tissue paper. The Mother Goose selections are taken from *Sixty Songs from Mother Goose* and *Mother Goose Songs Without Words*, by L. E. Orth.

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SCENE I.—Near the Shoe.

1. Song. *Merry Little Maids are We.*
2. Piano. *Little Bo-Peep. There was an Old Woman.*
3. Song. *There was an Old Woman.*
4. Piano. *Old Mother Hubbard.*

(Old Mother Hubbard enters with a dog, and Jack and Jill enter with pail.)

5. Song. *Old Mother Hubbard.*
6. Piano. *Jack and Jill.*
7. Mother Goose Dialogue.

MOTHER GOOSE—

Why so sad, my children, pray?
Can you neither sing nor play,
On this bright September day?
Why so sad, my children, pray?

BO-PEEP—

Alas! alas! I often weep,
For I have lost my pretty sheep!

OLD WOMAN—

I have so many children,
I don't know what to do;
And we are very crowded
While living in a shoe.

MOTHER HUBBARD—

How can I be happy?
'Tis sad, I do declare,
To go to my own cupboard
And find the shelves quite bare!

Song. *Old Mother Hubbard.*

JACK AND JILL—

We are mournful, Jack and Jill,
It is not a joke to fall down hill!

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MOTHER GOOSE—

I will call for King Cole:
He's a jolly old soul,
With his merry fiddlers three;
They will make you all glad,
No one could be sad
When hearing that fiddle dee, dee!

(Enter King Cole and Fiddlers Three. They play
Gavotte, by Bohm. Violin and piano.)

MOTHER GOOSE—

Glad September's come to town,
And she wears a dainty gown;
What if leaves are falling down?
Glad September's come to town.
Old Woman living in a shoe,
I can tell you what to do,
All the school-bells ring, 'tis true,
Old Woman living in a shoe!

OLD WOMAN—

Hurrah! I'll send them all to school,
What matter if they break each rule?

MOTHER GOOSE—

Old Mother Hubbard, we'll dance and play
In a fair garden just over the way;
Dear old Mother Hubbard,
We'll fill up your cupboard;
We will give a concert for you today,
And when the guests come we'll invite them to pay!

MOTHER HUBBARD—

Tho' Mistress Mary is quite contrary,
Old Mother Goose is the kindest fairy!

MOTHER GOOSE—

Now, Jack and Jill, now, Jack and Jill,

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You must keep off that dangerous hill;
So, by some other means go fill
Your bucket full; now, Jack and Jill.

(Jack and Jill bow low and go out.)

MOTHER GOOSE—

Little Bo-Peep, go find your sheep,
They are all in the meadow fast asleep;
Little Bo-Peep, no longer weep,
But go to the meadow and find your sheep.

(Exit Bo-Peep.)

ALL—

Hark! hear the sheep bells ringing!

8. Piano. *Little Sheep Bells*. Beaumont.

(Exit all.)

SCENE 2.—In Mistress Mary's Garden.

(The Pretty Maids, dressed to represent flowers, stand in rows. Margery Daw is on the end of a see-saw. Jack Horner sits in a corner with a pie. The other characters enter and sing.)

1. Song. *Mary Contrary*.
2. Dialogue and Piano.

MISTRESS MARY—

I will pick a rose, a sweet red rose,
'Tis the daintiest flower in the garden that grows!

Piano. *The Wild Rose*. Krug.

MISTRESS MARY—

Hear bluebird call,
While rain drops fall

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On a glad September day;
As bluebird trills,
The woods he fills
With melodies so gay.

Piano. *Ye Merry Birds.* Krug.

MISTRESS MARY—

All the birds are going southward,
Farewell songs they sing;
Robin, thrush, and merry bluebird
All are on the wing;
All the song-birds, you remember,
Travel southward in September.

Song. *Once I Saw a Little Bird.*

Duet. *Happy Birdling Waltz.* Krug.

Piano. *See-saw, Margery Daw.*

MISTRESS MARY—

Little Tommy Tucker, will you sing and play,
Waiting for your supper at the close of day?

Song. *There was a Little Fellow.*

(Enter Tom the Piper's Son; he plays, and they all go out except Mother Goose and Simple Simon.)

SIMPLE SIMON—

Was it the Pied Piper of great renown
Who rid them of rats in Hamelin Town?

MOTHER GOOSE—

Simple Simon, foolish one,
That was Tom the Piper's Son!

Piano Duet. (Mother Goose and Simple Simon.) *Playing Tag.*
Fred R. A. Williams.

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55. A HALLOWE'EN RECITAL

1. Piano. *Witches' Dance*. Spindler.

(The Witches, in costume, circle round a kettle, the lights are low and the Witches recite from Shakespeare.)

2. Recitations. From *Macbeth*.

ALL—

Double, double, toil and trouble,
Fire burn and cauldron bubble.

(Enter another Witch who recites.)

O, well done! I commend your pains,
And every one shall share i' the gains!
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

3. Piano. *Elfn Dance, Fairy Polka*. Spindler.
4. Recitation (First Witch).

On this night of Hallowe'en,
Many curious sights are seen,
Now the moon is bright as day,
Come out, fairy folk, and fay!

(The Witches still circle round the kettle and at the back of the stage pass Aladdin with his lamp, Red Riding Hood with her basket, Cinderella holding a glass slipper, The Babes in the Woods, Robin Hood and others.)

5. Piano. *Fantastic March*. Charles F. Manney.
Puck Polka (duet). Behr.
6. Recitation.

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CINDERELLA—

Come, let us dance!
October is here;
'Tis Merry October;
The Queen of the Year,
November is near,
Come, let us dance!

Come, let us dance!
October is gay;
Come on, fairy fay,
We'll dance and we'll play,
Until break of day,
Come, let us dance!

(All the Fairies return and skip about in groups.)

7. Piano. *Elfin Waltz*. Williams.
8. Piano. *Brownie's Secret*. Burgmüller. (*Rhythm and Action with Music*. Norton.)
9. Recitation. *Fancy*. (From *The Merchant of Venice*.)

Tell me where is Fancy bred,
Or in the heart, or in the head?
How begot, how nourished?
Reply, reply.

It is engendered in the eyes,
With gazing fed; and Fancy dies
In the cradle where it lies.
Let us all ring Fancy's knell;
I'll begin it,—Ding, dong, bell.
Ding, dong, bell.

10. Piano. *Happy Fay*. Engelmann.
11. Piano (duet). *Over Hill and Dale*. Engelmann.
12. Recitation from *As You Like It*.

Why should this desert silent be?
For is it unpeopled? No;

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Tongues I'll hang on every tree,
That shall civil sayings show :
Some, how brief the life of man
Runs his erring pilgrimage;
That the stretches of the span
Buckles in his sum of age :
Some of violated vows
'Twixt the souls of friend and friend;
But upon the fairest boughs,
Or at every sentence' end,
Will I, Rosalinda, write;
Teaching all that read to know
The quintessence of every sprite
Heaven would in little show.

13. Piano. *Good Time Brownies*. Kern. (*Rhythm and Action with Music*. Norton.) *March of the Gnomes*. Behr.
14. Piano (duet.) *Torchlight March*. Violin and Piano. Oehmler.
15. Recitation from *A Midsummer-Night's Dream*.

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend;
If you pardon, we will mend:
And, as I am an honest Puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call,
So, good-night unto you all.

16. Song. *The Fairies' Lullaby*. L. E. Orth. (*Thirty Songs for Children*.)
17. Piano. *Jack o' Lantern*. Krogmann.

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(Little boys march across the back of the stage with lighted Jack o' Lanterns.)

56. A RECITAL FOUNDED ON A GREEK MYTH

SCENE I.

(The stage is set to represent the woodland.)

1. Piano. *The Return of Spring*. Lange.
2. Recitation. *Glad Springtime*.

In glad springtime the birds all sing,
And sweet the woodland echoes ring,
Why should we not be happy, too,
When skies are blue, when skies are blue?
In glad springtime the flowers sweet
Make a fairy carpet for our feet;
In glad springtime our dreams come true,
When skies are blue, when skies are blue!

3. Piano. *Thoughts of Spring. Spring is Here*. Spindler.
4. Piano. *Spring Song*. Mendelssohn.

(While this selection is played, girls enter with garlands of flowers and go through a slow drill to the music, led by Proserpine.)

5. Dialogue.

ALL—Let us go and gather wild flowers today.

PROSERPINE—See the lovely narcissus! (She picks the flower and disappears behind a screen.)

ALL—Proserpine has gone!

ECHO—Proserpine has gone!

SCENE 2.

(Ceres sits on a platform decorated with autumn leaves; November enters, and Echo is behind a screen.)

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1. Song. *The Musician* (Greek). From *One Hundred Folk Songs of All Nations*, edited by Granville Bantock.
(Sung behind the scenes.)
2. Dialogue.

NOVEMBER—Why are you so sad, Ceres?

ECHO—So sad, Ceres.

CERES—I am indeed sad; for my daughter Proserpine has gone.

ECHO—Proserpine has gone!

NOVEMBER—Do not feel so sad; I have rich gifts for you.

ECHO—Rich gifts for you.

CERES—I shall always feel sad, I fear; for Proserpine took all the glory of spring and summer with her.

(Enter Mercury, Flora, and Spirit of Autumn; they present Ceres with a great horn of plenty.)

3. Piano. *The Swallows*. Bachmann.
4. Dialogue.

SPIRIT OF AUTUMN—

I have heard that Ceres grieves,
So, I bring her autumn leaves;
Ceres, do not longer mourn;
See, I bring the tasseled corn,
Apples mellow, ripe nuts fall,
For we hear November call.

(The Spirit of Autumn bows to November.)

NOVEMBER—

Your horn of plenty, dear Ceres, blow,
For little Thanksgiving is coming, we know.

(Ceres blows her horn, enter little Thanksgiving with a traveling bag. Children now enter with baskets of fruits and flowers; they stand at right and left of stage. Thanks-

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giving fills up Ceres' horn with apples, nuts and fall flowers.)

THANKSGIVING—Here I am again, as usual, almost late and always in a hurry.

My! how many dinners have been prepared in my honor! I hope every one feels happy and well and thankful!

MERCURY—Ceres is not happy!

FLORA—Ceres is not happy!

NOVEMBER—Ceres is not happy!

ECHO—Ceres is not happy!

THANKSGIVING—What is the trouble with Ceres?

CERES—My daughter Proserpine has gone!

ECHO—Proserpine has gone!

THANKSGIVING—Why don't you go to find Proserpine?

FLORA—We will go to find Proserpine.

MERCURY—Proserpine will return.

ECHO—Proserpine will return.

5. Recitation from *The Tempest*. Shakespeare.

CERES—

Earth's increase, foison plenty,
Barns and garnerers never empty,
Vines with clustering bunches growing,
Plants with goodly burthens bowing.

Spring come to you at the farthest
In the very end of harvest!
Scarcity and want shall shun you;
Ceres' blessing so is on you.

6. Song. *The Flowers of the Forest*. (*Folk Songs for Children*.)

(Mercury and Flora pass out. The children from time to time set down their baskets and go to the piano, play, and return to their places.)

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7. Piano. *Little Reaper's Song. Rustic Song. Happy Farmer.* Schumann.
8. Piano. *Hark! Hark! the Lark!* Schubert.
9. Violin and Piano (duet). *Evening Song.* Schumann.
10. Recitation. *Snowflake Fairies.*

All of the flowers are falling asleep,
Hush-a-bye, dear, hush-a-bye, dear;
The snowflake fairies are shearing their sheep,
Hush-a-bye, hush-a-bye, dear;
Out in the Dream-ship the wee babies go,
Gently the Dream-ship will rock to and fro,
For it is autumn, late autumn, you know;
Hush-a-bye, hush-a-bye, dear!

Over the grasses the white snowflakes fall,
Hush-a-bye, dear, hush-a-bye, dear;
Listen to winter, the snow fairies call,
Hush-a-bye, dear, hush-a-bye, dear;
Out in the woodland we'll hear a sweet song,
Spring will return, she'll be coming ere long;
Back again flowers and sunshine will throng,
Hush-a-bye, hush-a-bye, dear!

(Ceres and all the children nod as though asleep.)

11. Piano. *Snow Flurries.* Engelmann.

(Curtain, or exit all.)

SCENE 3.

(The stage is again set to represent the woods.)

1. Song. *Spring's Arrival. (Thirty Songs for Children.)*
2. Piano. *Flower Song.* Krug.
3. Piano. *Butterflies.* Williams.

(Enter Ceres, Proserpine, decked with flowers, and all the rest; the Flower Girls enter and stand in front at the close, forming a tableau, with Ceres and Proserpine on

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a raised platform. These various characters wander about the stage, or pass softly back and forth at the rear of the stage, while the last selection is played, then form the tableau to close the recital.)

4. Piano. *May-bells*. Bohm.

57. THE FAIRIES' FROLIC

A RECITAL FOR THE NEW YEAR

SCENE I.

(The pupils should dress to represent fairies. Enter Puck and Fairy, from opposite sides.)

1. Recitation, from *A Midsummer-Night's Dream*, Act II, Shakespeare.

PUCK—

How now, spirit! Whither wander you?

FAIRY—

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moon's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.

PUCK—

The king doth keep his revels here tonight:
Take heed the queen come not within his sight.

FAIRY—

Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Call'd Robin Goodfellow: are not you he
That frights the maidens of the villagery;
Skim milk, and sometimes labor in the quern,
And bootless make the breathless housewife churn;
And sometimes make the drink to bear no barm;
Mislead night-wanderers, laughing at their harm?

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Those that hobgoblins call you, and sweet Puck,
You do their work, and they shall have good luck:
Are not you he?

PUCK—

Thou speak'st aright;
I am that merry wanderer of the night.

2. Piano Duet. *Puck Polka*. Behr.
3. Piano. *Little Fairy March*. Streabbog. (*Young Player's Popular Collection*.)

(Enter many Fairies.)

4. Song. *The Four-leaved Shamrock*. Charles P. Scott.
5. Recitation. *The Fairies*. Selected.

RED RIDING HOOD—

Up the airy mountain,
Down the rushy glen,
We daren't go a-hunting,
For fear of little men;
Wee folk, good folk,
Trooping all together;
Green jacket, red cap,
And white owl's feather!

Down along the rocky shore,
Some make their home;
They live on crispy pancakes
Of yellow tide-foam;
Some in the reeds
Of the black mountain lake,
With frogs for their watch-dogs,
All night awake.

(Repeat first stanza.)

6. Piano. *Little Hunting Song*. Schumann. (*Young People's Classics*, Vol. I.)

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7. Piano. *Fairy Polka*. Spindler. (*Young People's Classics*, Vol. I.)
8. Piano. *Elfin Waltz*. Williams.
9. Recitation. *Song of the Elfin Miller*. Selected.

CINDERELLA—

Full merrily rings the millstone round,
Full merrily rings the wheel,
Full merrily gushes out the grist—
Come, taste my fragrant meal!
As sends the lift its snowy drift,
So the meal comes in a shower;
Work, fairies, fast, for time flies past—
I borrowed the mill an hour.

The miller, he's a worldly man,
And must have double fee;
So draw the sluice of the churl's dam,
And let the stream come free.
Shout, fairies, shout! See, gushing out,
The meal comes like a river;
The top of the grain on hill and plain
Is ours, and shall be ever.

One elf goes chasing the wild bat's wing,
And one the white owl's horn;
One hunts the fox for the white o' his tail,
And we will not have him till morn.
One idle fay, with the glowworm's ray,
Runs glimmering 'mong the mosses;
Another goes tramp with the will-o'-wisp's lamp,
To light a lad to the lassies.

Hilloah! my hopper is heaped high;
Hark! to the well-hung wheels!
They sing for joy; the dusty roof
It clatters and it reels.
Haste, elves, and turn yon mountain burn—
Bring streams that shine like siller;

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The dam is down, the moon sinks soon,
And I must grind, my miller.

10. Piano. *Mill-wheel*. Löw. (*Young People's Classics*, Vol. I.)
11. Piano Duet. *Le Petit Carnaval Polka*. Streabbog. (*Young Player's Popular Collection*.)
12. Piano. *A Little Story*. Oesten. (*Young People's Classics*, Vol. I.)
13. Recitation. *Ariel's Song*. Shakespeare.
14. Piano. *The Hour of Play*. Lichner. (*Young People's Classics*, Vol. II.)
15. Piano. *Playfulness*. Lange. (*Young People's Classics*, Vol. II.)
16. Recitation. *The Soul of Music*. Rogers.

BO-PEEP—

The soul of music slumbers in the shell,
Till waked and kindled by the master's spell;
And feeling hearts—touch them but rightly—pour
A thousand melodies unheard before!

17. Piano. *Rondo Song*. Schumann. (*Young People's Classics*, Vol. II.)
18. Piano. *Little Fairy Schottische*. Streabbog.
19. Recitation. *Fairy Song*. Keats.

ROBIN HOOD—

Shed no tear! O, shed no tear!
The flower will bloom another year.
Weep no more! O, weep no more!
Young buds sleep in the root's white core.
Dry your eyes! O, dry your eyes!
For I was taught in Paradise
To ease my breast of melodies,—
Shed no tear.

Overhead! look overhead!
'Mong the blossoms white and red.

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Look up, look up! I flutter now
On this fresh pomegranate bough.
See me, 'tis this silvery bill
Ever cures the good man's ill.
Shed no tear, O, shed no tear!
The flower will bloom another year.
Adieu, adieu—I fly—adieu!
I vanish in the heaven's blue—
Adieu, adieu!

20. Piano. *Firefly Waltz*. Leduc. (*Young People's Classics*, Vol. II.)
21. Recitation. *Fairies' Song*. Translated from the Latin.

BABES IN THE WOOD—

We the fairies blithe and antic,
Of dimensions not gigantic,
Through the moonshine mostly keep us,
Oft in orchards frisk and peep us.

Stolen sweets are always sweeter,
Stolen kisses much completer;
Stolen looks are nice in chapels;
Stolen, stolen be your apples.

When to bed the world is bobbing,
Then's the time for orchard-robbing.
Yet the fruit were scarce worth peeling,
Were it not for stealing, stealing.

22. Piano Duet. *Redowa*. William A. Iucho. (*Young Player's Popular Collection*.)
23. Piano. *New Year's Eve*. Schumann. (*Album for the Young*.)
24. Recitation. *New Year's Day*. Selected.

BOY BLUE—

Come, bairns, come all to the frolic play!
Tomorrow, you know, is New Year's Day;
The cold winds blow,
And down falls the snow,
But merrily, merrily dance away.

SIXTY MUSICAL GAMES

We'll not sleep a wink, till the year comes in,
Till the clock strikes twelve and the fun begin;
And then with a cheer
To the new-born year,
How the streets will ring with the roaring din!

A blithe New Year we wish you all,
And many returns to bless you all,
And may each one you see
Aye merrier be,
While round the fire we greet you all,

(Enter New Year.)

25. Recitation from Robert Louis Stevenson.

THE NEW YEAR—

Bid music flow,
Strains by good thoughts attended, like the spring
The swallows follow over land and sea.
Pain sleeps at once; at once, with open eyes,
Dozing despair awakes. The shepherd sees
His flock come bleating home; the seaman hears
Once more the cordage rattle. Airs of home!
Youth, love, and roses blossom; the gaunt ward
Dislimns and disappears, and, opening out,
Shows brooks and forests, and the blue beyond
Of mountains.

26. Piano. *A Merry Frolic*. F. E. Farrar.

27. Piano. *Happy New Year*. Lange. (*Young People's Classics*, Vol. II.)

28. Piano Duet. *Martha*. Bellak. (*Young Player's Popular Collection*.)

58. A EUGENE FIELD CHRISTMAS RECITAL

Characters

Costumes

SANTA CLAUSFur suit, fur cap.

SHUFFLE-SHOONDressed as old man.

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| | |
|---------------------------|---|
| AMBER LOCKS | Light-haired boy. |
| LITTLE BOY BLUE..... | Blue suit. |
| ROCK-A-BYE LADY | Green dress, covered with poppies. |
| LITTLE MISS BRAG..... | Overdressed child. |
| LADY BUTTON-EYES | White dress, crown, carries wand. |
| PITTY-PAT | Night-dress. |
| TIPPY-TOE | Night-dress. |
| WYNKEN, BLYNKEN AND NOD. | Heads only are seen above shoe. |
| FATHER WINTER | White costume, white wig, and beard. |
| SPIRITS OF YULE-TIDE..... | Dressed as Brownies. |

(The poems are taken from *Love Songs of Childhood* and *With Trumpet and Drum*. Eugene Field.)

PART I.

(Shuffle-Shoon and Amber Locks sit on the floor making their castles of blocks. The poem *Shuffle-Shoon and Amber Locks* is read back of the scenes; as it is concluded all the other characters enter.

These characters group themselves about the first two and recite in concert.)

Down the chimney old Santa'll go,
At Christmas-time, at Christmas-time;
Hang up the holly and mistletoe,
At Christmas-time, at Christmas-time!
You are so busy, we do believe
You quite forgot, 'tis Christmas Eve!

(Shuffle-Shoon and Amber Locks rise.)

Piano Duet. *Christmas Eve*. Paul Hiller. (Pitty-Pat and Tippy-Toe.)

Recitation. *Jest 'fore Christmas*. Field. (Amber Locks.)

Piano. *Christmas-Tree March*. Meyer. (*Young Player's Popular Collection*.)

(Many children now enter with evergreen branches; they

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march to and fro as the music is played, then line up and recite in concert.)

THE CHRISTMAS TREE

Hurrah! hurrah! for the Christmas tree!

He stands in the woods, you know,
A-waiting there on Christmas Eve
With his branches full of snow;
And, oh, the stars are large and bright,
As they shine on him each wintry night.

(These children stand back in a semicircle, waving their small trees or evergreen branches while the next selection is played.)

Piano and Violin Duet. *Frolic under the Christmas-tree*. Paul Miersch.

(Enter Father Winter.)

I'm Father Winter, ha! ha! ho! ho!
I love the ice and I love the snow,
I come tonight, for you all can see
'Tis the happiest time in the year for me!
Old Winter is merry, ha! ha! ho! ho!
I laugh while I shake off the flakes of snow.

Piano. *Winter Festival*. Reinecke.

(Through an open window Santa Claus is seen by the audience; small pieces of paper fall in front of the window, to imitate snow; when the selection is played, Santa Claus disappears.)

Piano. *Snow Flurries*. Engelmann.

LADY BUTTON-EYES—I am so sleepy! and I am sure *you* are all sleepy, too; let us take a little nap. We do not expect Santa Claus so early in the evening.

(She skips about, waving her wand, and a screen is removed, showing Wynken, Blynken and Nod and their shoe. The poem *Wynken, Blynken and Nod* is recited

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back of the scenes. The Rock-a-bye Lady now enters, and scatters her poppies about the stage, and all the characters nod except Pitty-Pat and Tippy-Toe, who pass out.)

Piano. *Christmas Eve.* Heins.

CURTAIN

PART II.

(Re-enter Pitty-Pat and Tippy-Toe; they carry lighted candles which they place on top of the fireplace, where many stockings hang; they recite the following verse, or sing it to the tune of *Marching thro' Georgia*. They hang up mistletoe and holly.)

SONG OF MISTLETOE

I

Sing a song of mistletoe
A-hanging in the hall,
Santa Claus is on his way,
We soon will have a call;
Hang the mistletoe up high
For lovers passing by:
Sing, then, a song of Old Santa.

CHORUS

Hurrah! hurrah! hurrah! for Santa Claus.
Hurrah! hurrah! we love him well because
He always carries on his back
A very charming pack.
Sing, then, hurrah for Old Santa!

II

Sing a song of mistletoe
And holly-berries bright;

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Sing a song of Santa Claus—
He will be here tonight,
For it is Merry Christmas Eve
He comes, we all believe,
Sing, then, hurrah for Old Santa.

(Enter Yule-tide Spirits, each with a few sticks of wood.)

Piano. *Elfin Waltz*. F. A. Williams.

We're spirits of the Yule-tide,
We never, never tire;
Heap on the wood, heap on the wood
And make a roaring fire.
What matter tho' the wind is cold?
The Yule-tide Spirits grow more bold.

PITTY-PAT—

Stay, O Yule-tide Spirits, stay!
For Santa Claus may come this way.

TIPPY-TOE—

How can he down the chimney go
If fires are burning bright below?
(Yule-tide Spirits set down the wood and dance in a
ring.)

Ha, ha! we form a magic ring,
On Christmas Eve we dance and sing;
If Santa comes tonight, you know,
He'll fill the stockings in a row.

Piano. *The Arrival of Santa Claus*, Engelmann.

YULE-TIDE SPIRITS—

Here comes old Father Santa Claus,
He carries drums and toys;
He has a present in his pack
For all the girls and boys.
We hear his sleigh-bells, so 'tis clear
That Santa Claus is drawing near.

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SANTA CLAUS (entering)—

Ha! ha! ho! ho! who cares for snow?
I ride high in the air, you know.
O Pitty-Pat and Tippy-Toe,
I often see you down below;
And at the risk of coming late,
I'm Santa Claus quite up-to-date;
So, while the sleigh-bells ring again,
I ride on, in my aeroplane!

PITTY-PAT—

Oh, Santa, if you had a fall,
Then we would have no toys at all!

SANTA CLAUS—

I'd telephone to parents dear
I could not call around that year.

TIPPY-TOE—

And if perchance your airship broke,
Oh, Santa, it would be no joke!

SANTA CLAUS—

I would wire home, ha! ha! ho! ho!
Or in the auto I would go!

PITTY-PAT—

Why don't you down the chimneys go,
When stockings wait you in a row?

SANTA CLAUS—

Ha! ha! ho! ho! do you suppose
I like to soil my nicest clothes?
That way I've often come before,
But much prefer the big front door!

(Pitty-Pat and Tippy-Toe go out; Santa and
Spirits fill stockings; Santa comes to a red drum and
recites *The Drum*. Field.

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They go out; all the characters re-enter, clapping hands and saying, "Hurrah for Santa Claus!"

They form a tableau while the last selection is played. Girls with evergreen branches stand behind shoe, with Wynken, Blynken and Nod in front; other characters grouped about.)

Piano Duet. *Just for the Fun of it.* Sudds.

59. A MOTHER GOOSE RECITAL FOR SUMMER

(The children should wear Mother Goose costumes. The Mother Goose music is found in *Sixty Songs from Mother Goose* and *Mother Goose Songs Without Words*. L. E. Orth.)

SCENE I.—The Home of Mother Goose.

(Mother Goose and several children sit by a table, talking.)

MOTHER GOOSE—Dear children, I have called you together to tell you about Mother Hubbard. She is so poor she has no food for herself, and she cannot even buy her poor dog a bone!

Song. *Old Mother Hubbard.*

BO-PEEP—

Poor Mother Hubbard!
Quite empty's her cupboard,
How can we all help her, pray?
We might get together
This sunshiny weather,
And give a fine concert today!

MOTHER GOOSE—That is a splendid idea! We will give a concert for the benefit of Mother Hubbard. Can all you children sing and play?

POLLY FLINDERS—I will play a short piece for you now.

(She plays *Old Mother Hubbard.*)

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MOTHER GOOSE—Come out of the corner and sing, Jack Horner.

(Jack Horner shakes his head. All the children sing *Little Jack Horner*.)

MOTHER GOOSE—Surely you will play for us, Jack Horner.

(Jack Horner plays *Little Jack Horner*.)

MOTHER GOOSE—Come, Miss Netticoat. What can you do?

MISS NETTICOAT—I can play.

(She plays *When good King Arthur ruled the land*.)

Song. *King Arthur*.

MOTHER GOOSE—I see you all can sing and play. Run along now and tell all the children about the concert; tell them they are all expected to help, and that we shall give the concert out in the garden.

(Exit children.)

MOTHER GOOSE—Recitation. *The God of Music*. E. M. Thomas.

The God of Music dwelleth out of doors.

All seasons through, his minstrelsy we meet,

Breathing by field and covert haunting-sweet

From organ-lofts in forest old he pours

A solemn harmony: on leafy floors,

To smooth autumnal pipes he moves his feet,

Or, with the tingling plectrum of the sleet,

In winter keen beats out his thrilling scores.

Leave me the reed unplucked beside the stream,

And he will stoop and fill it with the breeze;

Leave me the viol's frame in secret trees,

Unwrought, and it shall wake a druid theme;

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Leave me the whispering shell on Nereid shores.
The God of Music dwelleth out of doors.

(Enter Miss Muffet.)

MISS MUFFET—See the lovely rose I found in Mistress Mary's garden!

MOTHER GOOSE—Play something for me please, something as sweet as the rose.

MISS MUFFET—I will play a piece entitled *A June Rose*.

Piano. *A June Rose* (Reverie). Cadman.

(Re-enter children.)

ALL—The concert will be held in Mistress Mary's garden.

MOTHER GOOSE—

Mistress Mary, quite contrary,
Mistress Mary, O,
Does not like to pick the flowers,
Blooming in a row.
Tho' she has many
She will not give any,
Mistress Mary, O!

ALL—We will go to her garden.

(Exit all.)

SCENE 2.—In the Garden.

(The Pretty Maids sit in rows, dressed to represent any flowers, if desired. Mistress Mary wanders about in her garden, and other children sit about in groups. The stage should be made to represent a garden as nearly as possible: flowers in pots, green paper chains. A large pasteboard shoe with many children standing behind it, and a swing for Jack and Jill to sit in, are very desirable.)

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Piano. *Dance of the Flowers*. Dellafield.

Recitation. *What so Sweet?* Prescott. (Pretty Maids.)

FIRST MAID—

What so sweet as summer,
When the sky is blue,
And the sunbeams' arrows
Pierce the green earth through?

SECOND MAID—

What so sweet as birds are,
Putting into trills
The perfume of the wild rose,
The murmur of the rills?

THIRD MAID—

What so sweet as flowers,
Clovers white and red,
Where the brown bee-chemist
Finds its daily bread?

FOURTH MAID—

What so sweet as sun showers,
When the big cloud passes,
And the fairy rainbow
Seems to touch the grasses?

FIFTH MAID—

What so sweet as winds are,
Blowing from the woods,
Hinting in their music
Of dreamy solitudes?

SIXTH MAID—

Rain and song and flower,
When the summer's shine
Makes the green earth's beauty
Seem a thing divine!

(Children behind shoe sing *Mistress Mary*.)

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MOTHER GOOSE—Please play something for us, Mistress Mary.

(Mistress Mary shakes her head.)

LUCY LOCKET—I will play for you, Mother Goose.

Piano. *Mary! Mary!*

Song. *Blow, Wind, Blow.*

MOTHER GOOSE—Blow your horn, Boy Blue; call all the children!

(Enter many more.)

Recitation. *My Song.* L. Rountree Smith.

JILL—

It seems to me the strangest thing,
Whatever tune I try to sing,
I always sing about Bo-Peep—
Perhaps because I'm fond of sheep.
I sing a different tune each time,
But then the sweet words always rhyme,
And mother says without a doubt
I know best what to sing about!

Piano Solo, by Bo-Peep. *Little Bo-Peep.*

Piano Solo, by Jack. *Tom, the Piper's Son.*

Recitation. *The Piper.* William Blake.

TOM, THE PIPER'S SON—

Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:

“Pipe a song about a lamb!”
So, I piped with merry cheer.

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"Piper, pipe that song again,"
So I piped, he wept to hear.

"Drop thy pipe, thy happy pipe;
Sing thy songs of happy cheer!"
So I sang the same again,
While he wept with joy to hear.

"Piper, sit thee down and write
In a book that all may read."
So he vanished from my sight;
And I plucked a hollow reed,

And I made a rural pen,
And I stained the water clear,
And I wrote my happy songs
Every child may joy to hear.

Song. *The Rose and the Lily*. Lange.

Piano Solo. *'Mid Palms and Roses*. Engelmann. (Bo-Peep.)

MOTHER GOOSE—Here comes King Cole with his Jolly
Fiddlers.

Piano Solo. *Old King Cole*. (King Cole.)

Violin. *Indian Air in G*. Carl Busch. (First Fiddler.)

Piano. *Peter, Peter, Pumpkin Eater*.

Recitation. *Sky-born Music*. Emerson.

PETER, PUMPKIN EATER—

Let me go where'er I will,
I hear a sky-born music still.
It is not only in the rose,
It is not only in the bird,
Not only where the rainbow glows,
Nor in the song of woman heard;
But in the darkest, meanest things,
There, always, always something sings.

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MOTHER GOOSE—Tommy Tucker, will you sing for us?

(Tommy Tucker pouts.)

MOTHER GOOSE—You may sing *Pouts and Smiles*.

TOMMY TUCKER—I will sing *A Trip to Poppy Land*.

Song. *A Trip to Poppy Land*. L. E. Orth.

Violin. *See-saw Waltz*. Fyffe. (Second Fiddler.)

TAFFY—I wonder why Simple Simon does not come. I will play his piece for him.

Piano. *Simple Simon*.

(Enter Simple Simon.)

Recitation. *My Playing*. L. Rountree Smith.

SIMPLE SIMON—

I think that I would learn to play
If I could find an easy way;
There are so many keys, you know,
They stare up at me, in a row.
The music that I like the best,
Will print from time to time a *rest*!
If I should learn to play a tune
Quite readily at sight,
I would use both sharps and flats,
In hopes it would sound right!
If I had courage, then, you see
To try a piece that's new,
And accidentals were in style,
I'd put in one or two;
Then, you know, good folks would say,
"We have heard Simple Simon play."

MOTHER GOOSE—I think I hear sheep-bells ringing.

Piano Solo. *Little Sheep-bells*. Beaumont. (Bo-Peep.)

Violin. *Rustic Dance*. Busch. (Third Fiddler.)

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Piano Solo. *The Carol of the Shepherdess*. Leston. (Boy Blue.)

Song. *On the Swinging Branches*. G. F. Wilson.

(Solo. Children behind shoe join in chorus.)

Duet. *Playing Tag*. F. A. Williams. (Jack and Jill.)

60. A RECITAL PROGRAM FOR SPRING

1. Song. *Spring's Arrival*. (*Thirty Songs for Children*.)
2. Recitation. *The Children*. Alice Cary.

Come, sit down, little children,
Beneath these green old trees,
There's such a world of sweetness
In the kisses of the breeze;
Now push away the tresses
From your young and healthful brows,
And listen to the music
Up above us in the boughs.

How pleasant is the stirring
Where the leaves are thick and bright,
And the wings of birds are floating
Like the golden summer light.
The fragrance of the brier-rose
Is sweet upon the air;
And the pinks and dark-leaved violets
Are scattered everywhere.

3. Piano. *The May Lily, The Bluebell, The Cowslip*. Smallwood.
4. Piano. *The Sweet Violet*. Smallwood.
5. Recitation. Selected.

Violet! sweet violet!
Thine eyes are full of tears;
Are they wet,
Even yet,
With the thought of other years?

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Or with gladness are they full,
For the night so beautiful,
And longing for those far-off spheres?

Violet! dear violet!
Thy blue eyes are only wet
With joy and love of him who sent thee,
And for the fulfilling sense
Of that glad obedience
Which made thee all that nature meant thee.

6. Piano. *Where Violets Grow*. Robert Austin.
7. Piano. *Beautiful Spring*. W. Aletter.
8. Recitation. *The Tunes I Play*. L. Rountree Smith.

When my dolls are tired of play,
And grown folks are asleep,
I like to make up little tunes,
Tho' quiet I must keep.

Tho' I am no musician yet,
I hum my tunes, you see;
I play in either sharps or flats,
'Tis all the same to me!

Today I'll play some tunes for you,
As many as I am able—
You may not recognize them, for
I play them on the table!

9. Piano. *Birds in the Orchard*. Cadman.
10. Piano. *Water-lilies*. Cadman.
11. Piano. *In the Swing*. Williams.
12. Song. *The Swing*. (From *Posies from a Child's Garden of Verses*. Wm. Arms Fisher.)
13. Recitation. *The Piano-Tuner*. L. Rountree Smith.

I know a very aged man,
And he is wondrous wise.

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He sits at our piano,
And all the keys he tries.
And tho' he stays from morn till noon,
He never plays a single tune.

I stand beside him, looking on,
And then I often say,
"Do you know *Coming thro' the Rye*,
Or can't you really play?"
He only shakes his head at me—
He's such a funny man, you see!

Then Uncle says, "My little boy,
If you play sharp or flat,
With eyes that wander from the notes,
You'll also play like that!"
I know if I were old and gray
Some pleasant tunes I'd want to play!

14. Song. *Rain Song*. (*Posies from a Child's Garden of Verses*.)
15. Piano. *In Springtime*. Charles F. Manney.
16. Recitation. *Content*. Cary.

My house is low and small,
But behind a row of trees
I catch the golden fall
Of the sunset in the seas;
And a stone wall hanging white
With the roses of the May
Were less pleasant to my sight
Than the fading of the day.
From a brook a heifer drinks
In a field of pasture ground,
With wild violets and pinks
For a border all around.

My house is small and low,
But the willow by the door
Doth a cool, deep shadow throw
In the summer on my floor;

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And in long and rainy nights
When the limbs of leaves are bare
I can see the window lights
Of the homesteads elsewhere.

My house is small and low,
But with pictures such as these
Of the sunset and the row
Of illuminated trees,
And the heifer as she drinks
From the field of meadowed ground,
With the violets and pinks
For a border all around.
Let me never, foolish, pray
For a vision wider spread,
But, contented, only say,
"Give me, Lord, my daily bread."

11. Recitation. *The Cuckoo*. Wordsworth.

List—'twas the cuckoo.—O with what delight
Heard I that voice, and catch it now, though faint,
Far off and faint, and melting into air,
Yet not to be mistaken. Hark again!
Those louder cries give notice that the bird,
Although invisible as Echo's self,
Is wheeling hitherward. Thanks, happy creature,
For this unthought-of greeting!

18. Piano. *Boy and Cuckoo*. Lange.

19. Song. *The Birdies' Ball*. (Apsley Street, in *Thirty Songs for Children*.)

20. Piano. *May-bells*. Bohm.



